IN THIS ISSUE: **CREATING AN INTEREST IN PIANO STUDY .... By Lucile M. Thompson**

MUSICAL COURIER

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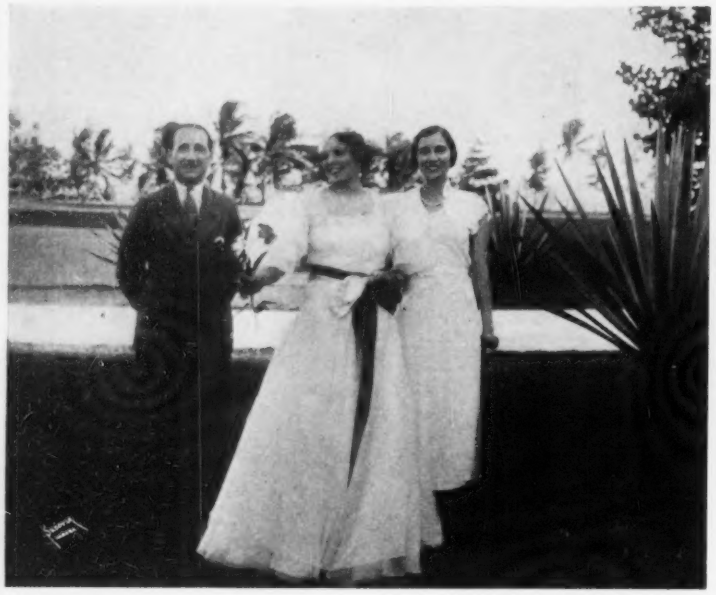
FLORENCE AUSTRAL

Appears This Spring at Covent Garden and in English Concerts—Returns to America Next Season



IVOR NEWTON, CONCHITA SUPERVIA and MISS GIBERGA, vice-treasurer of the Sociedad Pro-Arte Musical of Havana. (Photo by Segovia.)

ROSA PONSELLE in the title role of Spontini's opera La Vestale, in which she will make her début at the International Festival in Florence, Italy, in May. (Photo by Lumiere.)

PAUL KOCHANSKI, Polish violinist (right), receives the cross of the Knights of the Legion of Honor of France from Count de Ferry de Fontnouvelle, French consul general. The decoration was awarded by the Government of France in recognition of Kochanski's services to that country and to French art.

VLADIMIR GOLSCHMANN, conductor of the St. Louis Symphony Orchestra, sailed with Mrs. Golschmann on the SS. Aquitania April 5, following the close of his season in St. Louis and his appearance on April 4 with the Musicians Symphony Orchestra in New York. Mr. and Mrs. Golschmann will spend the summer in Paris and return to St. Louis in the fall.

BOB and TED MAIER, sons of Guy Maier, pianist, will have their second book of music, stories and sketches published in June. Bob and Ted are seven and eight years old, respectively.

ALBERT VAN DOORN, formerly cellist of the Roth Quartet, photographed in solo recital. Mr. van Doorn recently conducted several concerts, and has finished a scientific book on music, written during his stay in Europe. (Photo by Kok.)

J. J. VINCENT, opera and concert impresario, who returned not long ago from a European trip, sailed again, March 30, on the SS. Bremen. Mr. Vincent intends to visit Germany, France, Switzerland, Austria, Spain and England, returning to America in time to arrange the details for a presentation he is to offer at the Chicago Exposition in behalf of a European government.

PEARL B. MORTON, artist-pupil of Arturo Vita of New York, will sing for the Daughters of the American Revolution in Washington, D. C., on April 20. (Photo by White Studio.)

COE GLADE, contralto, was soloist with the Cincinnati Symphony Orchestra on March 23 and 24. She was heard in an aria from Mozart's Titus and in songs by Wagner and Moussorgsky. (Photo by Gerald B. Smith.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Americans at Fontainebleau May Be Evicted from Palace

Custodian Suggests Barring Yankees — Paris Programs Include Mme. Roesgen-Champion's New Harpsichord Work— Four Conductors at One Concert—Ruffo and Brailowsky Give Recitals

By IRVING SCHWERKÉ

PARIS.—The American musicians and art students who have been dreaming of living this summer in marble halls, may wake up to the realization that the stuff that dreams are made of, is not to be relied upon. The French press has been doing a lot of talking these days about the possible eviction of the American students at Fontainebleau. Where they will go, what they will do if the Fontainebleau School of Music does not hold forth in the historical chateau, with its imperial galleries, memories of Napoleon and Josephine, its magnificent forest, and pond of gluttonous carp, remains to be seen. People who have the interests of Franco-American amity at heart, and the furtherance of the ideals of French thought and culture, are hoping that the Chateau will continue to be the home of Yankee seekers after the French gospel of artistic truth and beauty.

According to current reports, Albert Bray, architect-in-charge and conservator of the Palace of Fontainebleau, does not like Americans one little bit, and not even the fact that it was American money that was responsible for the restoration of the major portion of the palace, has any influence to soften his attitude. American students constitute a nuisance—mind you, I am reporting from hearsay and the press, not from M. Bray himself, to whom no American would for all the world want to be unjust—and "he has therefore decided to get rid of them by no matter what means." In my capacity as an impartial critic, I naturally cannot take sides; but if there are American students who simply have to spend the summer in a palace (if Fontainebleau closes its doors) there are any number of available palaces in Italy, Austria and Germany to choose from.

M. Bray has not only carried his complaint to M. de Monzie, Minister of National Education, but is insistent upon it. So much so that (still according to press reports) the Minister of National Education "early this month wrote to Maurice Fragnaud, president of the board of managers of the American School and former Sous-Prefect of Fontainebleau, stating that he was happy that the Ministry of Finance had decided to hold the rent paid by the school for its three months use of the right wing of the palace to 40,000 francs; but ordering Fragnaud to evict the students from their living quarters by June 25; to remove installations for water, gas and electricity, and to permit students in the chateau during the actual teaching hours only."

WIDOR DEFENDS STUDENTS

Charles-Marie Widor, veteran French musician, who, since its inception, has figured prominently in the life of the Fontainebleau Conservatory as a member of the managing board, wrote a courageous, clarifying letter to M. de Monzie, which convinced many people—M. de Monzie, supposedly, and it is to be hoped, among them, —that the American students should be accorded the privilege of remaining in the Chateau. Maitre Widor's letter was quoted as follows:

"We have in Fontainebleau, from June 25 to September 25, a conservatory and school of art for Americans desirous of learning our methods. The conservatory was inaugurated June 26, 1921, by Minister Léon Bérard and Ambassador Myron T. Herrick. . . .

"We have, therefore, imposed our doctrines on more than 3,000 American students—propaganda without equal. No interest to the directors except that of the country; about two million francs annually for trans-Atlantic liners; double or triple receipts for the Fontainebleau post office; several millions deposited in our banks; for the town of Fontainebleau I do not know how much revenue.

"These Americans pay $100 each per month. Although we never demanded anything from the State, it obliges us to pay a rental of 40,000 francs for the three months of our occupancy of the right wing of the chateau—not in the historic apartments, but in the part formerly reserved for guests of the Court and converted into a hospital during the War.

"Before discussing this matter with the American Ambassador I appeal to your patriotism, M. le Ministrè. For the past twelve years Victor Laloux, director of the school, and myself have devoted ourselves to this work of French propaganda without equal; one which M. Mussolini tried to compete with, without success, in the Villa d'Este; which the Germans are trying to realize at Charlottenburg, and the Austrians at Salzburg. The work is of national interest and it is in that interest that I take this liberty of calling to your attention the dangers of your circular."

PHILIPP ADDS A GOOD WORD

Maitre Isidor Philipp, noted French piano teacher at the conservatory and also member of its managerial board, expressed himself as certain that architect Bray's effort to evict the American students would be defeated, and is reported as having characterized Bray's attempt thereat as "stupid and ridiculous, as Widor's letter to the Minister shows."

By the time of my next letter, I hope to be able to send you the good news that the light has dawned in every quarter, and that the Palace of Fontainebleau will continue to be a broadcasting centre, so to speak, for French art and ideals. Let M. Bray dislike Americans if he wants to; that is his privilege, as it is the privilege of Americans not to like him if they do not feel so inclined; and I, for one, hope that personal feeling has not motivated his action. Service to the art of France (hence to that of the world) should seem to be a matter of infinitely graver concern, than one man's affection for, or lack of affection for, a certain class of Americans.

The first audition of Introduction, Sarabande et Toccata, for harpsichord and or-

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Opera by Younger Tcherepnine Has Favorable Vienna Hearing

Volksoper Gives Première of The Wedding of Sobeide, Oriental Tragedy with Book by Hofmannsthal—Vienna Philharmonic Has a Spell of British Music—Bachaus, Friedman and Other Favorites Heard

By ANATOL RAPOPORT

VIENNA.—A young composer might as well say "What's the use?", if he had to depend on the Vienna State Opera for the production of his work. Some say there has not been a world première in this institution since Meistersinger. So the most gifted ones have to begin elsewhere, in small musical towns of Germany, or, if more lucky, in Dresden or Berlin. The Viennese composers Alban Berg, Schönberg, and Robert Heger did this. What chance, then, has a foreigner?

But there is in Vienna another struggling, idealistic opera house, the Volksoper, with superior young forces and an energetic director. The Volksoper produced Alexander Tcherepnine's The Wedding of Sobeide, a work with flashes of brilliant, original talent. The text is by the late Hugo von Hofmannsthal, who supplied Richard Strauss with most of his opera librettos. It is interesting to see that the young Russian treats Hofmannsthal quite differently from Strauss. Full of subtle ideas, he thinks out every detail and calculates just how to "put it over" and cause a thrill. In this he succeeds.

The story is Oriental; it tells of a young girl, who sacrifices her love to marry an old creditor of her parents. But she cannot "live a lie" and confesses her love. The wise old man releases her. The tragic disappointment comes when she learns that her lover is unworthy, gets his head turned by another woman, and has his own father for a rival. Sobeide jumps off a tower. It is not a very profound story, but a grateful one theatrically, as it swarms with passions, tender and violent.

A NEW SCALE

The musical treatment is admirable. It is a network of leit-motifs, not very rich in inspiration but thoroughly and strikingly worked out. The music is tonal, always with a logical centre, but the scale of Tcherepnine is peculiar. It consists of nine notes in the succession of one whole tone followed by two semi-tones. Beginning on a, it runs a, b, c, c-sharp, d-sharp, e, f, g, g-sharp, a, the key-note being e. Very useful for Oriental color and exotic effects. Tcherepnine's rhythms are simple, and so are the motives, which he likes to repeat persistently, in the Russian manner.

It is hard to predict a successful career for an opera; they are so short-lived nowadays. This Wedding of Sobeide really deserves a better fate. One would like to hope that Sobeide will live to see her silver wedding. The very warm reception the Viennese gave the opera and its composer supports this hope.

The cast of the Volksoper did full justice to the work. Especially Jolanta Gard, Deside Kovacs and Kurt Preger distinguished themselves, and Sascha Leontieff's ballet was full of imagination. Most of all Tcherepnine owes the success of his work to the earnest, diligent conductor, Walter Herbert, who gave the public the full benefit of all the highlights of the score.

WINTER SEASON ON ITS LAST LAP

Prominent soloists alternating with important orchestral concerts marked the last lap of the winter season. Now Vienna is about to plunge into the orgy of giant choral concerts, mostly of sacred music and oratorios, which will last until Easter.

The Vienna Philharmonic played Mozart and Brahms under Adrian Boult, of London —a worthy performance, even for Viennese, who hear these masters under the greatest German conductors. Boult's greatest service, however, was that he turned these Viennese ears away from home-made music for once and made them listen (very attentively) to music of his own land which had never been heard in this city before: Elgar's Introduction and Allegro for strings, and Holst's ballet from the Perfect Fool. Such distractions are badly needed in Vienna, which until recently has been conservative and nationalistic.

BACHAUS AND FRIEDMAN

Bachaus, Viennese favorite, captured thousands of hearts once more by his tribute to Brahms, consisting of an immense program, covering every phase of this last classicist: the serious, profound Brahms of the F minor sonata, the virtuoso Brahms of the Paganini Variations, the lyric Brahms of the intermezzi, the dramatist of the rhapsodies, and the Viennese-Hungarian of the charming B minor Capriccio, the waltzes and the Hungarian Dances. To crown it all, Bachaus

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Hitlerism and Music

VIENNA.—The Austrian Nazis prevented Vasa Prihoda's violin recital in Innsbruck (Tyrol) with threats of riots and violence. The Czecho-Slovak virtuoso played in Vienna with the symphony orchestra in the Konzertverein series under Dr. Leopold Reichwin, an avowed Nazi and who refused to conduct Mendelssohn's music some time ago. At that time Reichwin said that he would under no circumstances accompany Prihoda. What caused him to change his mind is not known. A. R.

Julius Bittner Loses Remaining Leg

VIENNA.—Julius Bittner, Austrian composer, author of the popular folk-opera Der Musikant, has had his second leg amputated, after suffering a previous operation of the same kind. The Viennese musical world is stricken with grief and sympathy. The composer was presented with the Silver Distinction Token by the Minister of Education and Fine Arts, accompanied with wishes for a quick recovery. A. R.

More Musical Leaders Ousted in Germany

Not Only Jews but Foreigners—Kiepura Not Allowed to Sing—Bayreuth Changes—Strauss Substitutes for Walter but Refuses Pay

BERLIN.—Despite assurance to the contrary the discrimination against Jews as such continues in Germany, at least in the musical profession. The remaining concert at the Staatsoper to be conducted by Otto Klemperer has been cancelled, and it is generally surmised that Klemperer's career in Berlin operatic and concert life is finished for the present. Klemperer, incidentally, is a devout Catholic, but of Jewish descent. Walter Braunfels, composer, has been removed from his post as director of the Cologne High School for Music (ranking immediately after the Berlin High School). He was always regarded as an eminently representative Teuton, working in the academic German tradition; but it has been discovered that his mother was Jewish. Steinberg, chief conductor of the Frankfurt Opera, is also dismissed and so is the general manager, Josef Turnau.

The fact that interference with concert-givers is not ended is proved by the fact that Jan Kiepura, Polish tenor, who is almost as popular in Germany as John McCormack is in America, was prevented from singing in Leipsic. Kiepura is not a Jew, but merely a foreigner.

The Philharmonic Orchestra at Halle has induced the Czech singer Jarnila Novotna to withdraw from an engagement to sing at one of its impending concerts. The Union of German Intellectual Workers has issued a manifesto calling on the public not to read foreign books or visit houses of refreshment where foreign bands and orchestras play.

Neither Frida Leider nor Friedrich Schorr are expected to sing at Bayreuth. It is not known who will replace Melchior, who is reported to have cancelled his engagement as a protest, like Toscanini. P. R.

STRAUSS CONDUCTS WALTER'S CONCERT

The official excommunication of Bruno Walter brought Richard Strauss back into Berlin concert life, from which he has for years been a stranger. It so happened that Strauss was in town superintending the rehearsals of the Staatsoper's newly studied Elektra when the ban against Walter was launched, and the sponsors of the concert lost no time in securing the composer by way of substitute. Strauss agreed to conduct but, in order to dispel any impression that he was profiting materially through the misfortune of a colleague, immediately announced that he wishes to donate his entire fee to the men of the orchestra. The only change he made in Walter's program was to substitute for Schubert's C major symphony his own Symphonia Domestica. Dusolina Giannini was the soloist, contributing Gluck's Divinités du Styx and Weber's Ocean, Thou Mighty Monster.

The circumstance of Strauss' return to the conductor's stand after so long an absence might have been expected to crowd the Philharmonie to capacity. As a matter of fact, the audience, though very enthusiastic, was only of a moderate size and

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Walter to Conduct in Amsterdam

BERLIN.—Bruno Walter, whose concerts in Berlin and Leipsic were stopped by the Nazis, has been invited to take the place of Willem Mengelberg at the head of the Concertgebouw Orchestra during Mengelberg's illness, which has obliged the Dutch conductor to relinquish his baton for the rest of the season. Walter is also scheduled to take part in the Brahms Centenary celebrations of the Vienna Academy. On April 24, 25 and 26 he will conduct in London. He has, for the time being, taken up his residence on the Semmering, the Austrian mountain resort. T.

Strauss Revises Egyptian Helen

VIENNA.—Richard Strauss has undertaken a revision of his opera, Egyptian Helen, on the advice of Clemens Krauss, director of the Vienna Opera, and the new version will be given for the first time at the Salzburg Festival next August. The second act has been partially rewritten and strengthened dramatically. The opera had its première at Dresden in 1928. T.

CREATING AN INTEREST IN PIANO STUDY

By LUCILE M. THOMPSON

THE subject of this discussion is really the result of a conversation with a pupil who asked me why I did not tell the other teachers something of what she termed the "devices," I used in making piano lessons interesting to the pupils. Since this pupil had been with me from her first lesson at the age of eleven and is now entering college, it seemed to me the suggestion might be worth while, since she must have found something in my teaching to interest her.

No doubt many of my plans have already been tried by other teachers, but it occurred to me that these plans which I had found practical might be helpful especially to the beginning teacher.

In order to discover which devices have impressed my pupils most, I asked some of my more advanced pupils to write an essay on "What Has Made My Piano Study Interesting," in which they were to mention merely the things which had been most helpful and had induced them to take piano lessons. From these essays I have selected the substance of this article.

Robbing Technic of Its Terrors

Technic study is usually considered "dull routine," particularly scales and arpeggios and triads, and yet technical study is necessary. I remember my great embarrassment when as a young lady, having studied only "pieces" and perhaps two or three scales, I began study with a competent teacher and found myself floundering in technic because I did not know the first thing about key signature, scale construction, or any of those things I should have been taught in the beginning. I knew there must be some way to make scales and other technic interesting to pupils. By finding that way, I could teach with a clear conscience. Therefore I simply dared not let my pupils drift along the line of least resistance—playing pieces—without proper foundation work. And I feel that I have been successful in this effort to make my pupils like their technical work. I never hear the complaint that scales are dull, and the pupils who practice the least and seemingly make slow progress can play both the new and old scales which have been assigned at the regular lessons. This proves that when practice is done, it is not the scales that are neglected.

Novel System of Rewards

I have a theory that if you have to pay children to get them to do any school or music work you will not get the result you desire except in extreme cases. The child who must be paid in order to practice, will stop practice when the money stops, because, as in the case with many adults, it is not the work but the money that is the attraction. However, everyone likes to be rewarded and have some tangible evidence of their efforts when they have earnestly endeavored to do their work well. With this in mind I decided to offer as a reward for conscientious work something practically of no monetary value, but symbolic and prized by everyone. For this I selected the gold star sticker in its three sizes.

Finding the plan to be good, I then decided to use different colored stars for the various scale forms and the different ways of playing them. I placed a large sheet of black cardboard on the wall of the studio. On this I wrote the different scales in white ink about four inches from the top and at the top in white ink I printed "Scale Honor Roll." Each column ruled off represented a certain scale in a certain way of playing. Pictures of musicians familiar to the children were used to make the Honor Roll more attractive.

We used red, green, blue, silver and gold stars in the three smaller sizes for our rewards. Naturally the silver and gold were most prized and were offered for the hardest scale work. The little people began with the major scales and for these, as they learned them in one and two octaves (in similar and contrary motion) they received the silver and red stars. For the minor scales in ancient and harmonic form, the gold stars were given. The more advanced pupils having finished their majors and minors in this way, learned them in 3ds, 6ths and 10ths and with them their triads and arpeggios in rhythms. Each scale when played perfectly for three lessons earned a large gold star for the pupil. After all of a group was learned, a day was set for playing every scale perfectly and a large gold star was placed on the practice slip. If only one was missed a large red star was given. Then this slip was posted on our Bulletin Board which is in the Recital Hall where all may see. The older ones playing more advanced work placed their stars in their books; either the notebook or the scale book. Stars, silver and gold, were also awarded for solos and studies.

Contests are held in spelling the scales and their fingering. Many times we have found a child playing a scale perfectly and easily, but when called upon for key signature or some particular fingering, he is at a loss. He is performing automatically as a child who takes a stencil and a piece of carbon and draws pictures. But after he has learned to name the tones and give the fingering, he plays the scales intelligently. Just now the Mozart Club is enjoying a scale spelling contest, led by two captains. The major scales are being used and the winners are to be entertained by the losing side.

Contests among the high school students have been held in which the scales are played at a certain rate of speed in accents, two, four, six, etc., and again two against three, and the prize offered for this is a musical text.

Marbles

We use marbles among the small folk for learning notes, rests, time values of notes and rhythmic combinations. A marble is the reward for perfect lessons. It seems quite effective from the tiniest tot who began without a single marble to the boy who told me he began with 130 or thereabouts. "Somehow," he says, "the marbles I choose from the studio marbles are always the 'best shooters.'"

Practice Slips

Practice slips with space for each day's practice on the work assigned have been mentioned as being especially helpful. The pupils say by means of the practice slip, they find they plan their practice and do their work more systematically; that by means of the practice slip, each part is given its proper attention rather than the habit of working mostly on the solos. I think these slips are especially valuable in fostering regular practice during the busy months. A pupil dislikes to bring a slip that is not fairly well filled unless he has a good excuse.

Bulletin Board

On the walls of our Recital Hall, there has been placed a bulletin board about 3 x 5 feet in size. On this are posted good programs (especially those by children and young people), original work of the pupils in the way of essays, melody writing, musical current events (either from newspapers or Junior Bulletins), musical poems which are inspiring, and their names are written upon the contributions. In fact, anything which may inspire the pupil to read about music, and to give clippings for the bulletin board is posted there. It is also interesting to note that the parents take a great part in helping the children find items pertaining to music and musical instruments. This, we feel, has an influence on the attitude of the home toward music and its study. The practice slips showing good practice and the practice slips with the red or gold stars for scale work also appear on the bulletin board.

Scrap-Books

Each pupil is asked to make a musical scrap-book. The contents of these books are made up of the names of solos with the story of the piece (if there is one) or an original story as the pupil has tried to interpret it. Facts are stated about the composer, or something about the country in which he lived or the circumstances surrounding the composing of the piece. Anything particularly new or interesting about the structure of the composition, new terms of shading, and new rhythmic figures are placed with it. Studies which have a special value or may suggest a story are also listed in the book and the pupil may suggest a name for them.

This scrap-book plan has been quite helpful in increasing the interest in the study of some pieces which at first did not seem attractive to the pupil. More careful interpretation, and good work generally has resulted from them.

Use of Poems and Pictures

In the scrap-books poems and pictures have a place. If possible we use a well-known picture, or we find something else which may suggest the piece. But in our general use of pictures and poems, we choose those which have artistic or literary value, not just story pictures. Especially are those helpful in many studies and interpretation.

I have in mind in connection with the use of poems a study by Bertini called in some books merely "Study in G minor." It suggested a poem to me the first time I heard it, and I asked the pupils who were studying it to think about it and then tell me what it might mean. Two of them made similar suggestions. One said it sounded as though someone were lost. The other suggested that it reminded her of "Sand O' Dee" or Wordsworth's "Lucy Gray." The latter poem was my selection too. We then enjoyed fitting the poem to the story. We thought of it as a story of an old man sitting by the fireside and telling the children in his own words the story of "Lucy Gray." The so-called "study" became a real pleasure to play and a descriptive solo.

Cut-Out Musicians' Stories

For the very little folk the Thomas Tapper books for little musicians are very interesting and helpful in teaching musical biography. The children study the story first, and then pasting in the pictures, they write the story on tablet paper first for the teacher's criticism. If the story is good, it is put in the book and the child's name placed in the proper space. A seven-year-old girl wrote a very acceptable story on "Johann Sebastian Bach" without any help at all.

Learning to Recognize the Musicians in Pictures

On the walls of our studio are pictures of many of the old musicians and some of the more recent ones. These are of great interest to the children and they always ask for the names of the pictures. This gives us an opportunity to study the musicians. One is taken at a lesson, and stories told, according to the age of the pupil, about the lives, and especially the child life of the musician. Associating the story with the pictures on the wall the musicians become familiar friends of the pupil, just as the pictures of our own living friends. A little girl of three and a half can tell very nicely of Mozart and his first attempt at writing music for his father's birthday. The keynote of interest to her is that he was four years old when he began to play and to compose.

In the Recital Hall there are two small tables with kindergarten chairs at them. On the tables are placed magazines which the children can read and understand. All the music magazines and also several books which do not pertain to music,—fairy stories, Child Life, Wee Wisdom—have their place on these tables. These are eagerly read by the children as they wait for lessons and some come early to read. The older pupils read the music magazines and books.

Class Lessons

We have not tried class lessons in piano, although we plan to use them in connection with our private lessons, but we have found the class lessons in harmony and history very helpful. Even the smallest child has a greater interest in mastering work assigned if he works with others and it also affords an opportunity to get work done which otherwise would not be done at home, such as rudiments of harmony, scale construction, triads, and the essential knowledge of the history of music which oftentimes is not considered a part of piano study by the parents.

Supervised Piano Lessons

For the beginning pupil and for pupils of any age and advancement the supervised piano lessons are the best way to keep a child interested in music and get the required results. Our studio offers these 20 minute lessons for five school days. By meeting with the teacher daily, increased interest is given to home practice and these children of the supervised lessons always practice at least 40 minutes at home. This gives them an hour every day. They are certain of 20 minutes of proper practice while the home practice aids them to work on their own responsibility, and prevents them becoming too dependent. Naturally this cuts down the number of pupils, but the conscientious teacher and the wise teacher will see that it is better to have fewer pupils and accomplish results than to have too many pupils and not get the work expected done by them. The supervised pupil progresses more rapidly and has a better foundation by reason of the daily help. Thus, an opportunity is given for class work, since for economy of time the daily pupils are grouped immediately after school and it is possible to have them in class once a week.

Recitals are distributed throughout the year rather than at stated times like an examination. They are really the "tests" of progress, but not of "cramming" as the annual recital is so often. We have begun a series of "listening hours" to teach the children to appreciate music, knowing that the first step is to learn to listen. At our summer recitals, we have what we call "Home Concert Series,"—these are really review recitals. A selection which has been studied at intervals for the past year; an especially good musical study, involving technic and expression; and a lighter solo recently studied are used for these review programs. To our recitals the public is always welcome, but at the listening hours, friends of the children, musical folk of the community and older friends are invited. Stories of musicians and explanatory remarks either historical or of the country in which the composer lived, or an analysis of the selection played, adds to the interest of the listeners. Ensemble programs, using music arranged for two and three pianos are given at the end of the summer.

Other Helps in Piano Teaching

Each child is asked to bring a small composition book which is used as a note-book. This note-book is of real service, helping the child to remember not only the assignment, but the corrections made at the lesson. It is also a guide to the parent. If the child changes teachers, it often prevents being retarded in the new teacher's work.

Pupils are encouraged to attend all musical programs in our little town which are meritorious. A meeting is held at which the different selections are studied and explained so the children may understand what the classics mean when they hear them. The older ones are asked to report on these programs.

A course in applied music is offered high school students, when the proper cooperation of the superintendent and music teacher is assured. Our studio does not wish to encourage mere work for credits, so unless a standard requirement for this work is given us by the school, we do not ask for credits. It is a splendid plan when carried out correctly, but if slipshod work is permitted it will soon lower the standard of pupils, and must be investigated before begun.

Ensemble playing has been mentioned and discussed, but let me say that the only reason for ensemble piano work is to teach pupils to accompany and not always lead. They might as well play duets if only simple accompanying were required of them, but by means of the ensemble work, each person is at some time a soloist. They learn both to lead and to follow. It also helps in a psychological way to keep the egotistical student from becoming too superior.

Stressing Self-Expression

Self-expression in music is stressed through encouraging the children to write poems, songs, original melodies and musical stories, both on a given theme and on a theme of the pupil's own selection. Sometimes a definite rhythm is outlined and at other times, they write as they wish. If the production is good, it is used on programs and is sent in to our Club Bulletin.

As the pupil grows older and begins to study harmony as a subject, he soon adapts his rules to his compositions. We feel that by this method, the talented children will develop more beautiful music than if bound by hard fast rules from the beginning.

Selection of material has a great deal to do with successful teaching. Boys must have music which appeals to them. John Thompson has solved this problem in his two books, "Let's Join the Army" and "We're in the Navy Now." For small children Dorothy Gaynor Blake's Melody Books are interesting and also afford study of intervals, triads, pedaling and transposition at an early stage of study. "Music Play for Every Day" in its different steps is excellent. Hazel Kinscella offers systematic study to the teacher of pupils a little older—those of the third grade of school and upward.

The motto of our studio is "To Become Musicians, Not Mere Performers" and to accomplish this aim we cannot limit our activities to books, to the method of any one person, nor to piano study alone. No two children are alike, and different books appeal to different ones. To have a truly musical foundation, we must search out all possible ways to instill the love of good music in the child and to teach two things first, "How to Listen" then "How to Appreciate Good Music." *Anything* therefore which is helpful—music, poems, stories, marbles, or stars, or other devices by which to gain a pupil's attention—has its place in teaching piano.

IN NEXT WEEK'S ISSUE

BEER AND MUSIC—By Carl Hanfstaengl

London's Broadcast Orchestra Sponsors a "Hindemith Week"

Oratorio, Das Unaufhörliche, Has Performance Under Wood — Lehrstück, With Audience Obbligato — Gigli In Recital — Woman Has Captured Conductor's Rostrum, Says Dame Ethel—Moriz Rosenthal Heard

LONDON.—Thanks to the B.B.C., the past week has been a Hindemith Week, not merely for the concert-goer, but for the common-or-garden Englishman. It has been difficult to escape, unless one's radio set is very selective, so even the coal miner on the dole has found that leisure holds terrors of which he never dreamed. The B.B.C. may be hard to move, but when it does things it does them thoroughly. Money for novelties is hard to raise these days; and except for the B.B.C.'s modernist adventure squad, headed by Edward Clarke, we should slumber on in the belief that music stopped with Delius and Sibelius.

Those who did so slumber, woke up with a triple jolt. On Sunday we heard Hindemith's viola concerto, played by himself; on Wednesday Sir Henry Wood conducted the oratorio, Das Unaufhörliche, for chorus, boys' choir, soloists, orchestra and organ; on Friday Dr. Boult, the B.B.C. producing staff, orchestra and brass band, plus three "clowns," including the inimitable Harry Tate, and a hand-picked audience (which is entangled in the proceedings), did the Lehrstück—a somewhat tortuous moral lesson, for the delectation of the great Unseen Audience. What the Unseen Audience, raised on religious homilies and "tucked in" every night with a Biblical epilogue, thought of this "lesson" (demonstrating that man does not help his fellow men) deponent sayeth not. Apparently it struck some of its members dumb, for the B.B.C., usually the recipient of a large fan mail, had not a single letter, either pro or con, after this extraordinary event.

Hindemith is the young composer whom Richard Strauss once told that he did not need to write atonally because he had talent. (Richard Strauss himself was characterized by Ernest Newman as a talent who had once been a genius.) Having reached the age of thirty-eight and the opus number fifty, Hindemith is still keeping us guessing as to whether he will reverse the process in his own career or not.

THE "NEVER-ENDING" ORATORIO

Das Unaufhörliche (Englished by no less a person than Cyril Scott, as The One Perpetual) is based on a text by Dr. Gottfried Benn, a Berlin nerve specialist turned poet. The Never-Ending would have been a more literal translation, and frivolous persons were inclined to say that was just what it was. Let me hasten to remark that it only takes one hour and three-quarters. It is a musico-philosophical essay partaking of that Dick Deadeye mentality which may or may not be responsible for the Hitlerite "revolution." Artistically, Hindemith has hitched his buggy to a star; in this work he has weighted it with a Spenglerian millstone which rarely allows it to rise off the ground. The literary purport of this text has often been variously stated by cosmic philosophers in a state of funk ever since Solomon's *Vanitas vanitatum*. A cockney of more recent birth put it this way: "Wot's the use of anyfink? Woy, nuffink!" Some of Benn's lines are less concise but twice as banal.

Considering the handicaps, Hindemith's music is surprisingly good. It is best, of course, when it is independent of the text, as in the prelude to Part III, or in semi-abstract pieces like the soprano solo on Art, or definitely dramatic pieces like the song of the Opportunist (baritone), which has a sardonic flavor akin to much of Hindemith's music. There are moments of great beauty, too, such as the close of the great opening chorus of Part III and the peroration extolling the Expanding Universe at the end.

There is nothing like choral writing, by the way, to tone down a contrapuntal Bolshevik; triads are surprisingly frequent, and there are places that might have been written by Gustav Holst. The work is certainly something to rouse the ambitions of choral societies; it proves, moreover, that Hindemith is capable of sustained lyricism and slow-moving development; and it is a serious attempt to enrich a form of art which has been all but atrophied for a generation. (Technical note: The score is for a comparatively small orchestra—two of each woodwind, three horns, two trombones, tuba and one drummer, plus strings *ad lib.* The soloists are one woman and three men.) The piece is dated 1931 and was recently performed in Berlin. The Queen's Hall performance was excellent.

HINDEMITH AND BRECHT TEACH US A LESSON

The Lehrstück, of slightly earlier vintage, dates from Hindemith's "utility" period. Utility music, like other utilities, has recently experienced a slump. It was an attempt to foster the public's interest in a kind of music which had terrified it by its strangeness. If only the audience could be induced to "make" this kind of music (i.e., help perform it) its terrors would be lost. If it could only be made to "join in" on an occasional line, why—community singing and atonality would become as twin brothers.

And so we have the Lehrstück, written to a text by Bert Brecht, and first performed by all the good people present at Baden-Baden's modern chamber music festival four years ago. But now let us see the lines that Mr. Brecht (author of the notorious Mahagonny) lets the innocent audience sing:

> "Why on earth should we help him?
> He has not helped us either."
> "Tear the pillow!"
> "Pour out the water!"
> "He is nobody and nobody waits for him."

(All this to illustrate that "man does not help his fellow creature.")

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Hofmann to Play in Europe

Josef Hofmann is to devote a portion of next season to concert appearances in Europe, where he has not played for some years. October, November and part of December have been allotted to the European engagements, after which the pianist returns to the United States, opening a coast to coast tour early in January, to continue until April or May. For many years Mr. Hofmann has received invitations to play in every part of the world, not only Europe, but South America, Mexico, China, Japan, New Zealand and Australia. This fall he has arranged to appear in Great Britain, Belgium, France, Holland, Germany, Austria and Scandinavia, and within the next few years he hopes to play in all the other countries. The pianist's former European itineraries always included Russia, where he established a record of twenty recitals played in one season in old St. Petersburg alone.

On April 11, Mr. Hofmann closed his tour for this season with a recital in Town Hall, New York, for the benefit of the Town Hall Endowment Fund. This appearance had been preceded by concerts in cities of New York, Pennsylvania, Connecticut, Ohio, Kentucky, California, Arizona, Oklahoma, Massachusetts and Canada.

"Uncle" Schelling Justly Boasts Of His Musical Nieces and Nephews

Tenth Anniversary of Children's Philharmonic Concerts in New York

Perhaps Ernest Schelling carries a little jade goose or an ivory rooster in his pockets, or perhaps he is just fortunate enough to hobnob with children without the need of a charm. Whether it is the goose or the rooster or whether it is simply that he knows the secret formula for opening the gate into children's thoughts and ways, he is a welcome passenger on their fanciful journeys, and really quite a hero. There is no mistaking this, for his quick step and the twinkle in his eye seem to tell you that he has been on many merry adventures, if you know the symptoms of those who do "belong."

So it would do no good to ask Uncle Schelling to discourse on the pitfalls of jazz or Congress or whether America is improving musically. Spare him all this, and lead him ever so neatly to a discussion of the Children's Philharmonic Concerts. He walks back and forth—for he is always in a hurry to get from one task to another—his hands in his coat pockets, and tells you what remarkable children are his musical nieces and nephews. He stops every so often, as if to underline the point he is making. And he looks at you to make sure that you are thoroughly impressed.

STIMULATING INTEREST IN ART

"The hearing of music is merely incidental," he says. "It stimulates the children's interest in music, and the note books—veritable encyclopedias—show that they actually live in music, for they obtain all kinds of information from the libraries. Many of them are beautifully illustrated with prints of all kinds pertaining to music and drawings made by the children themselves.

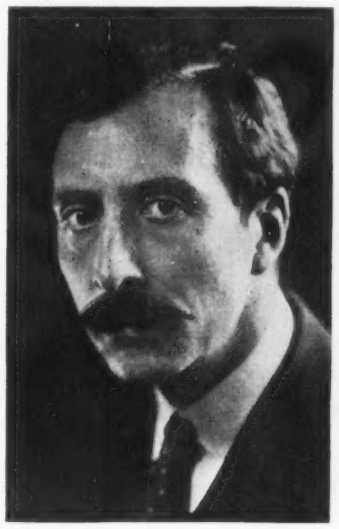
"And think of the privilege these children have to hear the greatest artists of our time. A few seasons ago one little girl—I think she was ten—wrote 'Just think! I shall be able to tell my grandchildren that I have seen Paderewski, Gretchaninoff and Deems Taylor'—in the flesh, Chevalier would say.

"I have noticed many adults at these concerts. And I have been asked to give children's concerts for adults. Isn't that delightful?" Schelling stopped in his journey about the room to enjoy the picture himself, and glanced at us to see if our humor was in running order. "For the children are shaming their parents into attending the concerts. Fancy Mother at a concert with her young son (a Schelling nephew, certainly). Mother whispers, 'Isn't that flute passage beautiful?' 'Flute? Why that's an oboe.' Wouldn't it be rather an idea to publish a column of Embarrassing Moments resulting from the Children's Concerts."

This is a celebration year for these concerts. They began very modestly in Aeolian Hall just ten seasons ago. But they have grown to full size, and are harbored now at Carnegie Hall, where from parquet to gallery eager little people scurry to their places much more eagerly than they crawl to school and open their geographies at pages which tell of sheep in Persia.

WIDE SYMPHONIC REALM TRAVERSED

"I am very happy to have rounded out these ten years of the Children's Concerts," Schelling says. "At the last concert this season 229 medal and ribbon winners of the last ten years were awarded diplomas. I didn't realize how many years had passed by until one young lady, in accepting my invitation to come to the concert, wrote that she wished she could bring her two-year-old baby, too.



ERNEST SCHELLING

"During this time the entire realm of symphonic literature has been covered. And there have been many, many concerti, with eminent artists as soloists." One of these eminent artists was Schelling himself, who played the F minor piano concerto of Chopin—a musical experience for any concert-goer, for it is seldom heard. Yet, Schelling has played it under Mottl, Mahler, Nikisch, Richter, Muck, Messager, and a host of others, including Safanoff, who was the innocent creator of one of Schelling's best stories. The Burmeister edition of the score lay on Safanoff's desk, and as Schelling recounts the miniature tragedy, "I played a long piano passage, which should be followed by phrases from the oboe and bassoon—but Safanoff stood there in passive tranquility, even though no oboe or bassoon sounded. Seeing that disaster was at hand, I played the phrases on the piano. This startled the conductor into action and all went along in proper order from then on. After the performance Safanoff apologized and told me that he was so enraptured by the beauty of the music that he was lost. But one keen critic asked, rather caustically, in his review the following morning why Burmeister transplanted the oboe and bassoon parts to the piano."

It is funnier now than it was then. After all, the tale belongs to the past, and Ernest Schelling is much too alive to dwell there long . . . He finds too much that needs attention and care today, and probably he is working already on plans for the eleventh season of his Children's Concerts which is sure to hold the long-promised all-Mozart program. "I have sixty portraits of Mozart," he says, just as one of his youngsters might brag, "I have one new top and eight glass marbles." And should you tell him that he seems to honor Mozart with a noticeable affection he will tell you that "He was quite a boy." Schelling should know. M. H.

San Diego Hails Noted Visitors

Nelson Eddy, Joseph Szigeti and Rodzinski Forces Heard

SAN DIEGO, CAL.—Amphion members enjoyed two remarkable and quite dissimilar recitals in close proximity when they heard Nelson Eddy, baritone, and Joseph Szigeti, violinist. The Eddy program held ten numbers and fifteen encores sung amid great enthusiasm. Particularly grateful is the way in which this singer gives dramatic values without sacrifice of vocal honesty and tonal beauty. Theodore Paxson, at the piano, did full justice both to accompaniments and to his solo group.

The Szigeti recital brought out all the instrumentalists of the city. The Hungarian played a program ranging from Mozart to Bloch, bringing marvelous technical powers to bear on each contribution. Especially enjoyed, however, was the sonata in G minor of Debussy, in which the varying moods were caught and conveyed with magnetic charm by both the artist and his accompanist, Nikita de Magaloff.

Last month brought another visit of the Los Angeles Philharmonic Orchestra (under Dr. Artur Rodzinski), in a program of established favorites. With the exception of the Beethoven overture to Leonore, Weber's overture to Der Freischütz, and Schubert's Unfinished Symphony, the program was Wagnerian, presenting thrillingly the Entrance of the Gods into Valhalla, Waldweben, Siegfried's Rhine Journey and Funeral March and the overture to Tannhäuser.

Most important among local events last month was the birth of a new choral organization. Polyphonia, an *a cappella* group of fifty voices (Earl Rosenberg, founder and director) made its début on March 28, in a program of scholarly build. The young ensemble has, in its six months of rehearsal, travelled far on the difficult road of part song singing and promises to be a popular and valuable addition to local music. Mr. Rosenberg, also director of St. Joseph's Choir, deserves much praise. Solos were offered by Dorothy Brinkley, Edna Ernst and Charles Ross.

The Morning Choral Club (Louis Bangert, director) celebrated its tenth anniversary with a luncheon and musicale at El Cortez on March 29, 300 active and associate members attending. The musical program presented Marguerite Barkelew Nobles, soprano, who sang beautifully several songs by Alice Barnett Stevenson, with the composer at the piano. H. B.

Toscanini, Walter and Lange to Conduct Philharmonic

Conductors of the New York Philharmonic Symphony Orchestra for 1933-34, its ninety-second season, are Arturo Toscanini, general music director, who returns for his ninth consecutive year and will conduct the second part of the season; Bruno Walter, returning for his third consecutive winter to direct the first part of the season; and Hans Lange, in command of the intervening concerts. The series of Concerts for Children and Young People remains in charge of Ernest Schelling, as during the past ten years. The season has been increased from twenty-nine to thirty weeks, the opening concert taking place October 5, the closing concert, April 29. All concerts are to be given in Carnegie Hall. Prices have been considerably reduced. Among the soloists to appear with the orchestra during 1933-34 are the pianists Harold Bauer, Vladimir Horowitz, José Iturbi, Josef Lhevinne, Poldi Mildner, Guiomar Novaes, Carl Friedberg, Myra Hess and Mischa Levitzki; the violinists Jascha Heifetz, Albert Spalding, Yehudi Menuhin, Nathan Milstein and Joseph Szigeti; the cellist Gregor Piatigorsky; and Ethel Bartlett and Rae Robertson, two-piano specialists. The renewal period for former subscribers expires May 1, 1933.

Juilliard to Perform Cimarosa Opera

The Juilliard Opera School, New York, will present Cimarosa's comic opera, The Secret Marriage, as its fourth and last offering of the season, in the Juilliard Concert Hall on April 25, 26 and 27. The New York presentation directly follows the work's first performance in America, to be given by the Juilliard Opera School at the Library of Congress Chamber Music Festival, under the auspices of Elizabeth Sprague Coolidge Foundation in Washington, D. C., April 23. Albert Stoessel is to conduct the opera both in Washington and in New York. Alfredo Valenti is in charge of the stage direction. According to the usual practice in the school's performances the opera has been prepared with alternating casts, and the orchestra is made up of students in the school. The list of singers holds Geronimo, Roderic Cross and Raymond Middleton; Elisetta, Florence Vickland and Ruthe Huddle; Carolina, Josephine Antoine and Ruby Mercer; Fidalma, Marion Selee and Beatrice Gilman; Count Robinson, Julius Huehn and Harold Boggess; Paolino, Charles Haywood and John Barr.

Philadelphia Orchestra Gives Parsifal in Concert Form

Steel, Bampton and Eddy in Principal Roles—Performance Divided Between Three Concerts

PHILADELPHIA.—The fiftieth anniversary of Richard Wagner's death was commemorated by the Philadelphia Orchestra with a performance of Parsifal in concert form which extended over one afternoon and two evening programs, March 31 and April 1 and 3, and enlisted noted soloists and a chorus recruited from prominent choral bodies of Philadelphia and vicinity. Leopold Stokowski was the conductor, and the cast held Robert Steel in the title role; Rose Bampton as Kundry; Nelson Eddy, Gurnemanz; Alexis Tcherkassky, Amfortas; Dudley Marwick, Klingsor; and Leonard Treash, Titurel. The flower maidens were Irene Beamer, Marie Buddy, Ruth Carhart, Agnes Davis, Paceli Diamond, Edwina Eustis, Ruth Gordon, Henrietta Horle, Irra Petina, Irene Singer, Cecelia Thompson and Helen Watlington. The remaining parts were taken by Daniel Healy (First Knight), Benjamin de Loache (Second Knight), Agnes Davis (First Esquire), Edwina Eustis (Second Esquire), Daniel Healy (Third Esquire) and Eugene Loewenthal (Fourth Esquire). The score was divided, apportioning Act I to the first concert and the remaining acts to the second and third.

A NOTABLE PERFORMANCE

Stokowski led a notable performance, the excellence of its component parts and their smooth fusion into a homogenous musical whole atoning in large part for the absence of the color and pageantry of operatic setting and action. Mr. Steel, whose previous appearances here with the Philadelphia Grand Opera Company have been in baritone roles, made his local début as a tenor, a fact which lent additional interest to a performance already fraught with the fascination of full, ringing voice and the magnetism of a personality well attuned to dramatic expression. Miss Bampton's Kundry was a vivid tonal effigy, feminine and alluring, the smoothness of her voice especially notable in the seduction scene, although her defiance of Klingsor and her final yielding to his will were given a vivid projection and she scored heavily in the final act. The Gurnemanz of Mr. Eddy was a commanding figure, dignified and vital, and noble of tone and delivery. Mr. Tcherkassky gave an excellent exposition of Amfortas, and Mr. Marwick's Klingsor was sung with resonance and power. Mr. Treash acquitted himself well as Titurel.

MOTIFS OF SCORE EXPLAINED

Commendation is due the Flower Maidens, whose singing in the Garden Scene was a delightful interlude. The lesser roles were one and all in capable hands, and each of these artists contributed duly to a performance of exceptional balance and blending of parts, and the chorus gave magnificent expression to their portion of the score. The electric bells introduced in the final scene of the opera (which was removed from its regular order and given on the second night), were too loud until Stokowski ordered them diminished in volume. Preceding each concert, the conductor explained and had performed the principal motifs of the ensuing program. Each sequence of the opera was attended by a throng of appreciative listeners.

S.

Two Win Naumburg Awards

Two candidates have been successful in the ninth annual series of competitive auditions recently held by the Walter W. Naumburg Musical Foundation. They are Catherine Carver, pianist and Harry Katzman, violinist, and, according to the terms of the foundation, each has been awarded a New York début recital in 1933-34. Miss Carver, a native of Colorado, began her studies in San Francisco and later graduated from the Institute of Musical Art in New York. For the past three years she has been studying with Carl Friedberg at Juilliard. Mr. Katzman was born in Russia and was brought to this country in infancy. He began his musical education in Minneapolis, later going to Chicago where he won a scholarship with the late Leopold Auer. After the death of Professor Auer, Mr. Katzman continued his studies with Louis Persinger.

The preliminary auditions enlisted 137 applicants, from whom twenty-two were selected by the National Music League for the finals. The judges who chose the two winners were Walter Spalding of Harvard University, chairman; Wallace Goodrich, director of the New Englnd Conservatory of Music; Bruce Simonds of Yale University; and Adolfo Betti, formerly of the Flonzaley Quartet.

Ethel Barrymore in Wittgenstein Play

Victor Wittgenstein, pianist, teacher and lecture-recitalist, is joint author with Sheridan Gibney, of a play entitled An Amazing Career in which Ethel Barrymore is appearing. Miss Barrymore opened in Boston recently, and is solidly booked in this drama until June 1, when she opens in Chicago with the Century of Progress Exposition. She expects to begin the play's New York run early next season. A second drama by Mr. Wittgenstein, based on the life of Chopin, is to be produced in London with Basil Rathbone in the leading role. The rehearsals start July 30. Mr. Wittgenstein continues his teaching, concerts and lecture activities. He and Violet Kemble Cooper are appearing in joint poetry-music programs.

Sigma Alpha Iota Unit Holds Banquet

CHICAGO.—Gamma Chapter of Sigma Alpha Iota held its initiation and banquet in the ballroom of the Allerton Hotel, March 28. The active members initiated were Esther Ohlendorf, Madylene Pfeiffer, Mayoni Elwell and Lorene Riley. Ada Paggi was made a chapter honorary member, and Olga Hebel, sister of Edna Hebel Geimer, national treasurer, was made patroness. The banquet and speakers' table was in charge of the toastmaster, Mildred Ressler Burgess. A program entitled The Sigma Alpha Iota Musical Clinic followed, with responses from the national treasurer; Mae Sheppard Saunders, second national vice-president; Nina S. Knapp, province president; Hazel Howell, province vice-president; Grace M. Hirschbaum, retiring president of Gamma; and the presidents of four other Chicago chapters. The program was given by Ada Paggi, Grace MacKellar, Florence Anthemuth and Eileen Bowander.

Reservations Being Made for Bach Choir Performance

BETHLEHEM, PA.—Many inquiries for reservations have been received from a number of states by those in charge of the performance of the Bach B minor Mass, which is being given on May 13 by the Bethlehem Bach Choir as a memorial to the late Dr. J. Fred Wolle, founder and director of the choir from 1900 to 1932.

The Mass will be given in the Packer Memorial Church at Lehigh University. There are two sessions, the Kyrie and Gloria being scheduled for 1:30 o'clock, and the latter portion, from the Credo to the end, for four o'clock. Assisting the choir will be metropolitan soloists, orchestra, organ and the Moravian Trombone Choir. Bruce Carey, head of the vocal department at Girard College and director of the Mendelssohn Club, Philadelphia, is directing the work, and semi-weekly rehearsals are being held. There are 240 singers in the choir, six less than at the 1932 Bach Festival.

Copley Manages Extensive List of Artists

The list of artists under the management of Richard Copley for 1933-34 holds Josef Hofmann, pianist; The New York Orchestra (Nikolai Sokoloff, conductor), which will give five concerts at Carnegie Hall, New York; Editha Fleischer of the Metropolitan Opera Company, Olga Averino and Emily Roosevelt, sopranos; Margaret Matzenauer and Inga Wank, contraltos; Robert Steel and Ivan Ivantzoff, tenors; Reinald Werrenrath, Friedrich Schorr of the Metropolitan Opera Company, and Kenyon Congdon, baritones; Benno Moiseiwitsch, Harriet Cohen and Severin Eisenberger, pianists; Lea Luboshutz, violinist, and the eleven-year-old violinist, Noah Bielski; Maurice Marechal, cellist; The Roth String Quartet and the American Society of Ancient Instruments (Ben Stad, director); Dorothy Gordon in folk songs in costume, with special programs for young people's concerts as well as adult programs; and, as guest conductors, Sir Hamilton Harty, now leading the London Symphony Orchestra, and Mr. Sokoloff.

Johnson Delivers Radio Address

Edward Johnson, who went to Canada to fulfill concert engagements at the close of the Metropolitan Opera season, returned to New York in time to deliver a talk, The Singer and His Rapport to His Audience, on April 9 in connection with the movement for the advancement of music now being presented by the American Academy of Teachers of Singing. The movement consists of a series of talks by prominent people, broadcast over an NBC national hook-up. The list of speakers so far announced includes John Erskine, A. Walter Kramer, Peggy Wood, Marshall Bartholomew, A. Atwater Kent, Herbert Witherspoon, Pierre V. R. Key, Deems Taylor and Mr. Johnson. The tenor spoke on the same subject at a recent lecture delivered before the New School for Social Research, New York.

Baltimore Hears Charlotte Lund Opera Group

BALTIMORE, MD.—An audience of 2,000 children heard a performance on April 1 of Hänsel and Gretel by the Charlotte Lund Opera Company, at the Lyric Theatre. The Aleta Dore Ballet assisted. The title roles were taken by mimes, and sung by Ruth Somers and Norma Shelman. The other principals were Arthur van Haelst (the Father), Marion Cox (the Mother), Ethel Bennett (Dew Fairy), Doris Korn (Sand Man) and May Baron (the Witch). Catherine Gallela, Helen Jacobs and Jutta Schwartz completed the cast, and there were also bears, sandmen, birds and angels.

Mme. Lund's forces delighted their youthful audience with a dramatic, swift-moving presentation, whose color and humor appealed to the children as much as the lively, tuneful score. The ballet and pageantry were elements especially pleasing to juvenile eyes, and the familiar story, presented in English and clearly enunciated by the whole cast, held its usual charm. Special mention should be made of the fine singing of Miss Bennett, Mr. van Haelst, and Miss Korn. Miss Baron's Old Witch was appropriately horrific, and her defeat at the hands of the clever Gretel was hailed with enthusiasm. The ballet supplied nimble and effective dance interludes.

L.

Testimonial Dinner for Arthur M. Burton

CHICAGO.—A testimonial dinner recently was given at the Gordon Club in honor of Arthur M. Burton, for many years a teacher of singing in this city. The affair was planned and sponsored by present and former pupils of Mr. Burton. About seventy-five were in attendance, and many messages and telegrams were received. Arthur Kraft, Raymund Koch and others were on the program.

N.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised Provisional List, Subject to Addition and Correction

NOW IN PROGRESS*

To May 10	Leipsic (Wagner's Birthplace)	Wagner Festival (Operas and Concerts)
To September 15	Leipsic	Wagner Commemorative Exhibition

APRIL-MAY

April 17—September 9*	Stratford-on-Avon	Shakespeare Festival (Symphony Concerts on Sundays)
April 22—23	Dortmund	German Sängertag
April 22—June 5	Florence	Maggio Musicale
April 30—May 4	Florence	International Music Convention
May (all month)	Florence	Maggio Musicale Fiorentino; and (to May 4) International Music Congress
May 1—June 10	London	Covent Garden Opera Season
May 8—12	London	London Brahms Festival (B.B.C.)
May 8—13	Dublin	Feis Ceoil (All-Ireland Music Festival)
May 15—19	London	London Musical Festival (B.B.C. Koussevitzky)
May 16—21	Vienna	Brahms Festival (Gesellschaft der Musikfreunde and German Brahms Society)
May 7 (Brahms' birthday)	Hamburg (Brahms' birthplace)	Brahms Commemoration
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 6—8	Berlin	Brahms Festival (Singakademie)
May 12 onwards	Hamburg	Brahms Festival
May 16—18	Berlin	Brahms Festival (Chamber Music)
May 13—17	Würzburg	Brahms Festival
May 22 (about)	Bonn	Bonn Music Festival 1933
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)
May 20—June 2	Basel	Beethoven Festival (Felix Weingartner and Hans Münch, Conductors).

JUNE

Till June 9 (continued from May)	London	Covent Garden Opera Season
Till June 18 (continued from May)	Vienna	Festival Weeks
Till middle of June (continued from May)	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 5—10	Canterbury	Canterbury Cathedral Festival
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

* These events are not repeated under the following month headings.

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GOETA LJUNGBERG

Photo by Carlo Edwards, N. Y.

OPERA

ELEKTRA

FERVENT APPLAUSE FOR LJUNGBERG IN STRAUSS' ELEKTRA

"Mme. Ljungberg brought to the role wide stage experience and individual methods of composing an operatic character. She gave an intelligent presentation of the vengefully obsessed maid, and delineated her as one scheming artfully for retribution rather than as an unfortunate driven by hysteria. Tall, amazonian, she looked the relentless maenad.

"Her final and fatal dance of triumph, frenzied, orgiastic, was done magnificently, quite outshining any previous essays here in that shattering episode."

—*New York American, Feb.* 2, 1933

ORCHESTRA SOLOIST

"Her voice is fresh, flexible and powerful, especially clear in the top register. She exerts unusual dramatic power and in her performance carries one into the atmosphere of the scenes to a great degree. This intensity was reached most successfully yesterday in Isolde's Love-Death, where she was the embodiment of the Wagnerian heroine. Her voice was rich, the emotion finely brought out in this song. Her musicianship and radiant personality won the audience at once, and her voice warmed with each number. Following the enthusiastic reception of Elizabeth's Prayer, she sang two encores: Du Bist der Lenz from Die Walkuere, and the song, Dreams, especially well done."

St. Louis Daily Globe-Democrat

"This newcomer, whose St. Louis debut was made at this concert, is fitted by physique and volume of voice for the heroines of Wagner. Even in the severe trials of the Liebestod, in which many singers of more than average renown fall in combat with the orchestra in full stride, she not only maintained her proper relation to the music drama, but dominated the picture. After Ljungberg had sung Elsa's Dream in a way that gave promise of better things and a voice good and sound in all of its range, there was more of this elaborate acknowledgment, this time taking in, with broad sweeps, the audience, the conductor, the concert master and all of the orchestra. When the singer was recalled, she came forward almost at full charge. No loitering in the wings for the gorgeous Goeta."

St. Louis Star

RECITAL

"Mme. Goeta Ljungberg, Swedish soprano, made an almost wholesale conquest of the audience which heard her sing at Eastern high school auditorium Friday evening. There has not been a concert all winter that found the audience remaining for so many encores at the close, nor applauding with such good will. Apparently Lansing concert-goers found Ljungberg's ripe blonde beauty, natural manner, and what appeared to be a childish pleasure in the pleasure of her audience, quite charming. Although the program followed a trite plan, it did include numbers which revealed Ljungberg at her natural and at her cultivated best. It is a vital performance that she gives!"

The State Journal, Lansing, Mich. (Theresa J. Shier)

"Goeta Ljungberg, a famed Swedish soprano, came to Orchestra Hall yesterday from the Metropolitan Opera Company to sing under the auspices of the American Daughters of Sweden, and for the benefit of their charities. She was greatly applauded in Elsa's Dream from Lohengrin, and more so in a group of Swedish songs and another by various composers."

Chicago Daily Tribune (Edward Moore)

"She practiced all the arts of the lyric address in persuasive fashion."

Glenn Dillard Gunn in the Chicago Herald Examiner

COLLEGE AUDIENCE FAVORITE

"One of the largest audiences which I have ever seen in College Hall greeted the first appearance in Saratoga Springs last evening of the gifted young Swedish operatic soprano, Goeta Ljungberg. And what a delightful and exciting experience it was. Mme. Ljungberg is a beautiful woman, possessed of a fascinating personality, the ideal Viking's daughter, of commanding stature, flaxon haired, dynamic, dramatic, poetic and virile, all governed by an unusual creative imagination. She is the ideal operatic prima donna. Her powerful dramatic soprano voice is perfectly adapted to the portrayal of the heroic impersonations indispensible for the interpretation of Wagnerian roles and the modern Italian Veristic school. Her presentation of operatic arias and of the folk songs of her native land is so illumined by posture, gesture and facial expression that a superficial knowledge of the subjects of her songs is all that is necessary for the listener to grasp the emotional significance of the text. It matters not in what language she sings; the interpretative genius of the artist is common language.

"Mme. Ljungberg nevertheless is a marvelous actress. Her interpretations and impersonations are delightful. Her voice is notable for range and power, a power which, at times, caused her to force her tones above the normal pitch in high sustained passages. Her every action marks her as the successful operatic star which is something quite apart from the concert artist. But her charming personality and graciousness, her wonderful smile and her commanding figure are qualities which will ever cause her to be a popular and forceful personage."

The Saratogian, Saratoga Springs, N. Y.

Mme. Ljungberg has been Re-Engaged for the 1933-34 Metropolitan Opera Season

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Gabrilowitsch to Wield Baton In Hollywood Bowl Concerts

Symphonies Under the Stars to Be Inaugurated by Molinari on July 4

LOS ANGELES.—As intimated more than a month ago, Ossip Gabrilowitsch will be one of the guest conductors at the Hollywood Bowl. The "symphonies under the stars" will include also several choral programs, one of which, devoted to Verdi's Requiem, is to be conducted by Father Finn, who is to train the Bowl chorus for three weeks, probably during August.

Gabrilowitsch follows Bernardino Molinari, who will open the thirteenth season on July 4 and officiate every Tuesday, Thursday, Friday and Saturday for two weeks. The Detroit Symphony Orchestra *maestro* has been engaged for July 18-22 and is also scheduled as a piano soloist. Manager Glenn Tindall is considering six ballet evenings in the course of the eight weeks.

A special program was played by the Los Angeles Philharmonic Orchestra, with Nathan Finstein as guest conductor. The musical director-general of the Paramount Studio had chosen a repertoire of wide appeal, doing so probably to please a large audience recruited largely from Hollywood. In fact, the Hollywood Opera Reading Club (Leon Rains, artistic director) sponsored the event, which ranged repertorically from Wagner to Gershwin. The latter was represented with the inevitable rhapsody in which Ray Turner, also from the Paramount music staff, scored. Mr. Finstein was decidedly acclaimed by his numerous admirers.

STEARNS WORK IN LOCAL PREMIÈRE

During the regular Sunday concert of the Los Angeles Philharmonic Orchestra honors were divided three ways, among Conductor Artur Rodzinski, the twelve-year-old violin soloist Margaret Kuehne, and last but not least, Dr. Theodore Stearns, whose Suite Caprese was heard for the first time locally. The young Los Angeles fiddler more than repeated her feat of last year, when she gave the Bruch concerto. The Mendelssohn opus revealed her technical and artistic growth, guided by Alexander Roman. She possesses really notable technic, big, warm and expressive tone and splendid, yet controlled temperament.

Dr. Stearns, who came here last autumn as chairman of the music department at the University of California, was cordially honored anent his series of pictures from Capri. It is light music, yet told with genuine vitality of detail and atmosphere, indicative of the operatic composer who "sets the stage" quickly and with clever instrumentation which always sounds well. Harmonically the work is simple, in keeping with the locale of tonal and psychological motives. Dr. Stearns, whose travel articles from abroad will be gratefully recalled by Musical Courier readers, supplied terse program notes which proved fascinating story-sketches in themselves.

RECITAL PROGRAMS ATTRACT

Unaccompanied madrigals, modern Russian art-songs and Jewish folk tunes were sung with rare artistry by the Pro-Arte Singers, a foursome of cultured musicians, founded by Maurice Alterman, baritone, who provides verbal annotation. His colleagues are Mathilde Prexant, soprano, Kathryn Killian, alto and Herman Heller, tenor. Instrumental interludes were provided by Boris Levitzky, a violinist rapidly coming to the fore, Alexander Borisoff, cellist of marked quality and Eugenia Brumann, pianist. The latter was at an evident disadvantage owing to the peculiar conditions of the instrument. Incidentally the program was so effective that it was re-booked by the Yidteg, the Jewish Theatre and Arts Alliance.

Margaret Tilly, San Francisco pianist, demonstrated versatility of lovely tone and style in a program of Bach, Chavez, Colin McPhee, Harris, Lobos and diverse Spaniards. She is a performer of security and easy finesse so that even the deliberately percussive moderns, who believe in "sterilized" expression, sound emotionally less "antiseptic." The evening was one of a Wednesday cycle sponsored by Calista Rogers at her Pasadena home.

Apropos of pianists, two students of Alfred Mirovitch may be headlined. Sylvia Kunin won the State and district competition for young students, held by the Federation of Music Clubs. Ima Olsen-Seffer topped the lists for the city, State and district contest in the Young Artists' Division.

PLANS GREEK THEATRE SERIES

In the meantime, plans are being carried forward by Ed Perkins for his second, popular-priced summer series at the Municipal Greek Theatre, the city having renewed his lease. Mr. Perkins is scouring Europe at present for tonal trump-cards and will start his ticket drive in May. Among his artists last year were Zimbalist, Schumann-Heink, Mojica, Werrenrath and Myra Kinch. He intends to open the course August 2 and proposes five attractions altogether, on Wednesday evenings.

B. D. U.

NBC Artists Service Announces Additions to Its List

Artur Schnabel, German pianist and pedagogue, returning to this country next season for his first recital tour in eight years, is included in the new attractions presented by the NBC Artists Service. Schnabel was last here in 1930 for orchestral appearances with the Boston Symphony Orchestra, but his last American recitals were in 1924-25. Earlier this season he gave a series of seven London recitals in which he performed thirty-two Beethoven sonatas. During May he is to participate in the Brahms festivals in London, Vienna and Berlin. He was recently awarded the honorary degree of Doctor of Music by the University of Manchester.

NBC Artists Service also announces the formation of a new "Opera Quartet," to appear in concerts next season. The personnel includes Queena Mario, soprano of the Metropolitan Opera Company; Gladys Swarthout, contralto of the Metropolitan; Mario Chamlee, tenor, formerly associated with the Metropolitan and Chicago Civic opera companies; and Frank Chapman, baritone, only American member of the Italian National Opera Company.

The Paris Instrumental Quintet, which has given more than 300 concerts throughout Europe during the past ten years, makes its first visit to the United States next fall. The ensemble is composed of flute, harp, violin, viola and cello and plays only works written originally for this combination of instruments. In its repertoire are many rarely heard masterpieces by Beethoven, Mozart, Scarlatti, Schubert, Handel and Haydn, and the contemporary composers Pierné, Ravel, Hindemith, d'Indy, Roussel and others, who have written music especially for the quintet. The members are René LeRoy, flute; Pierre Jamet, harp; René Bas, violin; Pierre Grout, viola, and Roger Boulme, cello.

Nini Theilade, young Danish dancer who has been Max Reinhardt's *première danseuse* for the past three seasons, is scheduled for her first American engagements in 1933-34, making several New York appearances in addition to a six weeks' tour. Mlle. Theilade, who is seventeen years old, has been the solo dancer in Reinhardt's last four big European productions.

Maria Olszewska and Giovanni Martinelli of the Metropolitan Opera Company, are booked for concerts next season. Returning to the concert platform under NBC management, are Marion Talley and the reunited piano team of Guy Maier and Lee Pattison; the latter will journey for six weeks. Beatrice Harrison, English cellist, returns in 1933-34 after an absence of two years, in which she has played in England and on the continent. The Russian Art Grand Opera Company (Max Panteleieff, founder and director) is to go on the road next season.

Posthumous Debussy Works Published

Two posthumous works of Debussy (who died in 1918), have recently been published in this country. One is a song, Sleep, Dear Love, with words by Theodore de Banville. The song was dedicated by Debussy to his schoolmate, Paul Vidal, in whose possession the manuscript remained until he died last year. The other discovered Debussy manuscript is a piano composition entitled Page d'Album which was written during the war to aid the relief organization Le Vetement du Blessé. A committee representing this body called on the French composer and asked him for a manuscript that might be sold at a forthcoming benefit auction. Debussy agreed to present them with a manuscript, but instead of giving them a fragment from his files, he went into his studio and within an hour had composed a new piece, a slow waltz. The pencil copy of this manuscript, dedicated to his wife, has been but recently discovered and through her permission is now published. Maurice Dumesnil, French pianist, edited these numbers.

Eight Weeks' Summer Session at Ann Arbor

The School of Music of the University of Michigan, Ann Arbor, Mich. (Charles A. Sink, president, and Earl V. Moore, musical director) announces an eight weeks' summer session, June 26 to August 18. Professors and assistant professors are: Wassily Besekirsky, violin; Joseph Brinkman, piano; Palmer Christian, organ; Nicholas Falcone, wind instruments; Arthur Hackett and James Hamilton, voice; Juva Higbee and David Mattern, public school music; Mr. Moore and Otto J. Stahl, theory; Hanns Pick, cello. Instructors: Louise Cuyler, theory; Ruth Pfohl, harp; Lucile Graham Schoenfeld and Nell Stockwell, piano; Earl Slocum, string instruments. Technical assistants: Earl Burnett, Robert Crandell, Frederick Ernst, Ralph Fulghum, Romine Hamilton, James Pfohl and Margaret Martindale.

Boston Morning Musicales Schedule 1933-1934 Events

The Boston Morning Musicales, held in the ballroom of the Hotel Statler, Boston, under the auspices of the Boston School of Occupational Therapy, announce six concerts for 1933-34, their sixth season. These fall on November 15, December 6, January 10, January 31, February 21 and March 14, and will feature Lawrence Tibbett, Richard Crooks, Lily Pons, Harold Bauer and Ossip Gabrilowitsch, Lotte Lehmann and Yehudi Menuhin.

Maganini to Head New Orchestral Ensemble

Quinto Maganini, who, during the past three years has been conductor of the Sinfonietta of New York, for the coming season will assume directorship of a new orchestral ensemble, the New York Chamber Symphony, a group somewhat larger than the Sinfonietta, which numbered twenty players. By adding more strings and doubling the wind instruments, Mr. Maganini hopes to bring the New York Chamber Symphony to conform more to the type of chamber orchestra which was popular during the eighteenth century. The new organization, which is to be heard in three concerts at Town Hall, New York, during 1933-34, follows in the selection of its programs the characteristics of Mr. Maganini's former concerts, presenting music of historical and intrinsic interest, with spoken comments by the conductor. Several first performances of European and American works are scheduled for next season, and a Mozart program includes the composer's works, in part, from his first effort at the age of four to his last at thirty-five. An early French program takes in the music of the troubadours and proceeds through the compositions of the nineteenth century.

Gorodnitzki Delights with Texas Recital

SAN ANTONIO, TEX.—The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented Sascha Gorodnitzki, pianist, in the fourth and last musicale tea of this season. From the first number, the Bach Prelude and Fugue in G minor, on through numbers by Brahms, Chopin, Rachmaninoff and Stravinsky, Gorodnitzki displayed a rich, warm, vibrant tone, scintillating technic and splendid musicianship. Never has the writer heard Stravinsky compositions so well played. Flight of the Bumble Bee (Rimsky-Korsakoff-Rachmaninoff) was so exquisitely given that he was forced to repeat it after insistent applause. Numerous recalls and encores were necessary during the course of the program.

St. Mark's Choir (Walter Dunham, organist and choir master) gave the concluding part of Mendelssohn's Elijah at the Sunday afternoon vesper services. The first three parts were sung at previous services. The soloists have been members of the choir and their work was excellent.

RESIDENT COMPOSERS HEARD

The Composers' Club has given their second program of the season. Compositions, composers and participants were as follows: L'Argentina (George May Randolph), played by Mrs. Fred Wallace, pianist; Come to the Bower I Have Made for You (a traditional Texas melody by Alice Mayfield), sung by Joseph Burger, baritone, with the composer at the piano; An English Song (Stella Stacey), sung by Edmund King, baritone, with the composer at the piano; Melancholie, prelude No. 2 in B minor (John M. Steinfeldt), with the composer at the piano; The Veil (Ferdinand Dunkley), sung by Rufus O. Craddock, baritone, with Mrs. Wallace at the piano; Oft in the Stilly Night (Frederick King), sung by Mary Aubrey Keating, contralto, with the composer at the piano; A Windy Night (Anna E. George, of Belton), sung by Elmore Rice, tenor, with Mrs. L. L. Marks at the piano; Kyrie, chorus for women's voices (Louise D. Fischer), sung by students from Our Lady of the Lake College, with the composer at the piano. At the close, the audience stood in silence for a moment in memory of Carl Schawbe, a valued member who recently passed away. Mrs. Wallace then gave a short history of his life and compositions.

S. W.

Vienna

(*Continued from page 5*)

played the B flat concerto with the Philharmonic under Clemens Krauss.

Bachaus' pianistic antipode, Ignaz Friedman, gave us an all-Chopin program. Chopin is usually his trump card. It is unfortunate that an altogether successful performance of this tone-poet depends so entirely on the mood of the player. This time Vienna heard Friedman decidedly out of mood, and except for a flash or two of impetuous technic, the recital only brought sad reminiscences of Friedman's better days.

MORE ENGLISH MUSIC

The wide public is always attracted by Beethoven's ninth symphony, whenever and wherever it is played. They came in crowds to hear Paul Kerby, who used this opportunity to introduce some more English music into Vienna. This time it was a lovely Purcell suite. Vienna is now showing great interest for Purcell, and is beginning to realize that there was music before Bach and beyond Germany. Harriet Cohen, soloist of the concert (given by the Bruckner Fond) gave an admirably poised account of Bach's D minor piano concerto. One had the feeling of being transported into the glorious classic days, when there were no virtuoso careers and no stage-fright; when people said simply "Let's get together and make music" and did it.

Among recent violinists, Vasa Prihoda and Sigismund Feuermann deserve the highest praise. Prihoda played the Brahms concerto with the Vienna Symphony and entirely repudiated his former reputation of the "gypsy fiddler." Feuermann played a difficult program (including the Paganini concerto), and judging by the reception he got here, promised to attain fame equal to that of his brother Emanuel, the cellist.

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EGON PETRI

Photo by Demarest

LOS ANGELES

Soloist with Los Angeles Philharmonic Orchestra

Egon Petri is one of the rare ones equipped to master the second concerto of Brahms. Gigantic is the word which describes his technic, his mental grasp and his tone. Nor did he lack in a tone of soft, clear beauty when the concerto demanded it. *Los Angeles Times, November* 18, 1932.

CHICAGO

Soloist, Chicago Symphony Orchestra

It is inevitable that he should play Bach, evoking the spirit of the composer with marvelous tone and deep, compassionate understanding. Listening, you felt the wind in your face, yet instead of austerity, the reaction was one of tenderness. It was exhilarating, and somehow comforting. It was Bach, greatly played.

Yet this man's art is so plastic that when he tackled the Liszt, he had the demoniac flair for its bizarre conquest.

Chicago Journal of Commerce, December 2, 1932.

It was something of this same force which shone through his Bach, which elevated it far above mere ingenious laboratory experimentation and which drew one back to it after a memorable concert was over. The limits Mr. Petri had earnestly reconstructed for it were primitive and indeed they were also almost magicianly. For besides the dexterity of mind and of finger presupposed in them, there was the essential grandeur and vigor and longevity of the primitive. These are qualities the world now understands it must be shown in any worthy performance of glorious old Bach. But they are qualities never in this era disclosed with such superbly contravened self-denial or with such unarguable and masculine eloquence as in Mr. Petri's hands.

Chicago News, December 2, 1932.

WINNIPEG, CAN.

In the Beethoven, the C minor sonata, vital thought even more than breadth was conveyed in the first movement. The arietta was simply and unhurriedly laid out, then there was the unforgettable beauty of the variations. The unswerving impulse of it all, climaxes that swept towards one like an enveloping wave, the perfect technical facility which included an evenness of shake playing that would forever remain an example to students, were features of the performance. The ending of this sonata with the shake dissolving it into the last pianissimo chords came with even more magical effect than one had hoped for.

Winnipeg Free Press, December 6, 1932.

DULUTH

Mr. Petri's playing was noteworthy, showing rich color, elegant and tonal qualities of extraordinary warmth.

Duluth News-Tribune, December 10, 1932.

The pianist played as his first number the Capriccio by J. S. Bach with a simplicity and dignity of manner, gradually rising to a joyful climax in the fugue on the motive of the trumpet call. I felt that in this and the four Chorale Preludes by Bach, transcribed by Busoni, the pianist showed the deepest musical interest and so did his finest interpretation.

Duluth Herald, December 10, 1932.

NEW YORK

Soloist with the New York Symphony Orchestra in the Liszt E flat Concerto.

Mr. Petri did not set before us a new Liszt; he startled and delighted us with a true revelation of the old.

New York Times, December 19, 1932.

In the Liszt concerto, the Petri presentation revealed the glitter and animation which still make that composition popular with pianists and listeners. The latter gave the vital Mr. Petri prolonged plaudits and recalls.

New York American, December 19, 1932.

Mr. Petri has won recognition as an interpreter of musical masterworks rather than as a magician of the keys. However, yesterday's audience was plainly delighted with his flashy delivery of the E flat concerto and rewarded him with abundant applause.

New York Sun, December 19, 1932.

The soloist distinguished himself by a performance of virtuoso dimensions.

New York Journal of Commerce, December 19, 1932.

Soloist with the Philharmonic in the Brahms B Flat

His execution was absolutely sure and his understanding of this music was penetrating. This is a concerto that requires broad and large lines, tempestuous sweep, and at the same time simple, poetic lyricism. Mr. Petri bestowed these qualities on his interpretation, his playing in the slow movement in particular having the shimmering iridescence of Brahms's self-communing.

New York Times, December 26, 1932.

Mr. Petri's disclosure of the Brahms concerto revealed him once more to be a musician in whom a rarely harmonious blend of the objective and subjective facets of his art has been consummated. With his truly extraordinary technical equipment he made light of the notorious difficulties of the work; his impeccably clear delivery of the intricate double-note passages was breath-taking.

But aside from the merely mechanical aspects, his conception was both monumental and dramatic. With herculean power, he drew sonorities from his instrument which even the fullest orchestral tutti couldn't dwarf. In the lovely, nostalgic tinged slow movement, his tones shimmered with the cool, yet vibrant glow of moonlight.

New York Herald Tribune, December 26, 1932.

It was a great performance, astonishing as a solution of the technical problems which the work presents, and convincing as an exposition of the concerto's intellectual and emotional content.

Brooklyn Eagle, December 27, 1932.

MONTREAL

Mr. Petri moves in the sphere of the great ones of music. One thinks of him in the terms of Toscanini and Rachmaninoff. The fact that he is a superb master of the pianoforte takes second place when he is considered as a musician. He subjugates the instrument to his will and produces sounds, bigger and more sonorous, but, more important, his conceptions are grander and more complex than would have been thought possible within the limits of seven octaves of a similar tone color.

Montreal Gazette, January 10, 1933.

It is very seldom that a Montreal audience can get its emotions so stirred that it has to applaud with voices as well as hands. Mr. Petri is a tremendous pianist who, with an immense technic and knowledge, plays with the sort of enthusiasm that is very infectuous to an audience, and on Monday it stirred up an excitement which started at the beginning and lasted to the end of a long recital with a very heavy program. While the first part of the program was most admirable, the second part was even more enjoyable. The power of Mr. Petri's playing made all the greater effects when it was held in reserve, as it was in three of Brahms intermezzos. Just as delightful were the first of two Contes by Medtner and Rachmaninoff's G major prelude; the G minor prelude was given in all its speed and force and it was one of the numbers which brought cheers from the audience.

Montreal Star, January 10, 1933.

GRAND JUNCTION, COL.

One of the memorable and delightful events of the year.

Grand Junction, Col., January 17, 1933.

During May, Egon Petri will hold a Master Class in Colorado Springs, and from June 15 - July 31 at Mills College, Cal.

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Contemporary Music Conducted by Ganz in Chicago Concert

Pons Receives Ovation at First Recital in Mid-Western Metropolis

CHICAGO.—The International Society for Contemporary Music presented a program of eight works for chamber orchestra and soloists, by leading composers, under the direction of Rudolph Ganz, at the Blackstone Theatre on April 2. All the numbers, with the exception of the Stravinsky songs, were new to Chicago.

The suite, Castilian Sounds, by Pedro Sanjuan of Spain, opened the program and though the number has little to recommend it to the musical public, it was well played by the orchestra and Grace Nelson, a pianist of uncommon ability. Then came three songs by Eugene Goossens, distinguished conductor of the Cincinnati Symphony Orchestra, splendidly interpreted by Mary Ann Kaufman Brown. They were enthusiastically received by the large and discriminating audience. Music for the Theatre by Aaron Copland proved unquestionably that American composers of today are as efficient as their colleagues in foreign lands.

After the intermission the audience was introduced to Paul Hindemith's Erste Kammermusik. Of its four movements, the third is the best. In this work, Rudolph Reuter played the piano part in a manner entirely to his credit. Mrs. Brown's second appearance was made in three songs by Stravinsky, which gave slender opportunity to the soloist, and in three songs by Wesley La Violette, who writes well for the voice and gives the soloist a chance to shine. In these latter numbers Mrs. Brown disclosed excellent tonal color and won the applause of the listeners.

The program came to a conclusion with an entertaining number from the pen of that musical wit Jacques Ibert of Paris. His symphonic suite entitled Paris, bubbles with good humor and portrays the subway, the suburbs, the restaurants and life in the French capital.

With the exception of the last work and the compositions by La Violette, the numbers are written in the so-called "modern" idiom, often debatable and always cacophonous. The Chicago public, however, was grateful to Mr. Ganz, to his superb chamber orchestra and to the International Society for Contemporary Music for introducing the new music on their program.

LILY PONS PACKS AUDITORIUM

There are few artists who can pack the Auditorium Theatre, and there are few managers in recent times who have had record audiences. Lily Pons is the first, however, and Grace Denton, the second. This artist-manager combination brought to the Auditorium Theatre on April 3 one of the most select and intelligent audiences of the season, for the concert given for the benefit of the Montgomery Ward medical clinic of Northwestern University.

Slim Mlle. Pons stepped on the stage as though she had much pleasure in making her art known to Chicagoans. This was her début in this metropolis, though she had appeared at the North Shore Festival in Evanston.

Personality counts for much in the success of any public servant, and more so in that of an artist. Mlle. Pons abounds in charm and simplicity. Before she began singing, the audience was attentive and after her first song, Pergolesi's Se tu m'ami, she received an ovation which was duplicated after each song. At the close of each group she was compelled to add encores. In the first group were also Plaisir d'amour by Martini and Bishop's Lo, Here the Gentle Lark. The second group consisted of the Caro Nome aria from Rigoletto; the third group held arias from Rimsky-Korsakoff's The Czar's Bride, the Rose and the Nightingale, and Rossini's the Barber of Seville. For the finale of the program Mlle. Pons sang Saint-Saëns', Theme varie, the Bell Song from Lakmé, Saint-Saëns' air from Parysatis, Delibes' Les Filles de Cadix and the Mad Scene from Lucia.

The comprehensive and taxing program delighted the audience, as likewise the manner in which it was delivered by Mlle. Pons. Her success was emphatic and often during a number enthusiasts broke the spell by applauding before it was finished. It is unnecessary to analyze the many virtues of this singer. Her voice sounded as clear and as fresh as when we first heard her more than a year ago and since then she has made big strides in her art as a recitalist of the first order. Today she occupies a place all her own and shines brilliantly.

Henri Bove, flutist, was a competent assistant and justly shared in the success of the evening. Giuseppe Bamboschek was at the piano.

TIBBETT AND EMPEROR JONES FOR CHICAGO

Grace Denton has announced that Emperor Jones and Pagliacci, with Lawrence Tibbett in the leads, will be presented at the Auditorium Theatre on May 2 and 5. The conductor is to be Isaac Van Grove.

ALICE D'HERMANOY SINGS

Under the auspices of Le Cercle Français of Chicago, Alice d'Hermanoy, soprano, for many years a member of the Chicago Opera, gave a recital on April 4. It was good to hear Mme. d'Hermanoy again in a program which held songs that had not been heard here for many years and which she sang exceptionally well. The list opened with the aria of Rose Friquet from Maillart's Les Dragons de Villars, an opera which the artist has sung many times in Europe. She delivered the difficult aria with style and tradition. Her next number was Jours Passés by Delibes. In this Mme. d'Hermanoy again showed the beauty of her voice and her impeccable phrasing, added to her clear diction of the French text. The balance of her offerings were equally well sung and interesting. They consisted of Saint-Saëns' La Cloche, Chabrier's L'Ile Heureuse, Bonjour Suzon by Pessard and Martini's Plaisir d'Amour.

Charles Lauwers, formerly conductor of the Chicago Civic Opera, and Mme. d'Hermanoy's husband, gave her splendid support at the piano.

OPERA COMPANY GIVES TRAVIATA

The Chicago Popular Grand Opera Company gave a performance of La Traviata at the Proviso High School, on April 2, for the benefit of the Melrose Park Boys' Club. Practically the same cast which presented Cavalleria Rusticana two weeks ago participated on this occasion. Those who made creditable contributions were Hazel Sanborn, Giuseppe Cavadore, Berardinelli, Jeanne Shepard and Jeannette Johnson. The production was under the direction of Miguel Nicastro.

MUSICIANS CLUB OF WOMEN

Two programs were presented under the auspices of the Musicians Club of Women at Curtiss Hall, on April 3. The first, devoted to works by composer members of the club, was offered by Lois Bichl, Betsey Knowlton Williams, Helen Protheroe and Susannah Armstrong, and contained works by Betsey Knowlton Williams, Buenta Carter and Susannah Armstrong. The second had as performers Elsie Englemann Blank, Mildred Bush, Florence Henline, Gladys Hudson, Marion Lychenheim, Caroline Solfronk, Ruth Hypes, Lois Bichl, Margaret Gent, Bessie Smith, Margaret Conrad and Grace R. Burlin.

DE PAUL UNIVERSITY STRENGTHENS ITS FACULTY

The De Paul University School of Music (directed by Arthur C. Becker) has engaged for its summer master school two of Chicago's leading teachers. These are John Sample, for the voice department, and Sergei Tarnowsky, for the piano department.

SYLVIA TELL TO DANCE APRIL 29

Sylvia Tell, *première danseuse*, formerly with the Chicago Civic Opera, will give a program at Orchestra Hall, on April 29, to raise funds for the continuance of the work of the Baby Life Guards of the Mothers' Milk Bureau. Miss Tell will have the assistance of Leola Aikman, soprano.

BERTHA OTT-SOCIETY OF AMERICAN MUSICIANS RECITALS

The schedule of recitals to be given under Bertha Ott's direction by the winners of the recent Society of American Musicians contests is as follows: Dorothy Crost and Bernice Jacobson, winners of the two-piano appearance, will play at Kimball Hall, on April 30; Edgar Danby, organist and Joseph Hassmer, baritone, will share the program on May 2; Dorothy Foster, solo pianist and the trio, Pauline Peebles, pianist, Mary Jones, violinist, and Ada Michelmann, cellist, will play on May 9; Hilda Eisenberg, soprano and Leonard Sorkin, violinist, are to appear on May 16.

SYMPHONY CONCERTS IN FINAL WEEKS

With but two weeks of its season remaining, the Chicago Symphony Orchestra entered upon its twenty-sixth week with the concerts of April 6 and 7. Outstanding features were Beethoven's first symphony, Dr. Stock's transcription of Bach's St. Anne Prelude and Fugue in E flat major and the Chicago A Cappella Choir's singing of Bach's motet, The Spirit Also Helpeth Us. The magnificent performances given the Beethoven and Bach-Stock opuses showed the orchestra and its leader in top form. Noble Cain's *à cappella* group repeated its recent fine presentation of numbers by Byrd, Cain, Gretchaninoff and Stravinsky. Vivaldi's concerto for strings opened the program.

CHICAGO MUSICAL COLLEGE NEWS

Carl Jacobs, student of Graham Reed, appeared on April 2 as tenor with the quartet of the Second Presbyterian Church.

Jerome Gumbiner, age eleven, violin pupil, has been selected to play in the All High School Orchestra at the World's Fair. He is the youngest member of the orchestra.

Miriam Ulrich, artist student of Edward Collins, appeared in recital in Miami, Fla., for the Miami Woman's Club.

Edward Collins, of the faculty, appeared as soloist at the monthly meeting of the Bohemian Club in this city.

Adelaide Abbot, artist pupil of Mme. Gardini, was soprano soloist at the Palm Sunday services of the Marble Collegiate Church, in New York City. Werner Hager, another student of Mme. Gardini, has returned from a concert tour with the Davies Concert Company throughout the Southwest. Frieda Weber, also a pupil of Mme. Gardini, returned from New York to accept a radio contract from a St. Louis broadcasting station.

In the contest on April 2 conducted by the Society of American Musicians for children between thirteen and sixteen years of age, four out of the eight chosen to appear in the final contest were from the studio of Glenn Dillard Gunn and Sara Levee, his assistant. These students were Robert Sandy, Betty Jane Hines, Pearl Taube, and Rae Burrakoff. In the contest for children under thirteen years, Gwendolyn Bluestone, of the Gunn studio, was the winner.

Carl McGuire, artist pupil of Lillian Powers, appeared in recital for the Business and Professional Women's Club.

Marion Jaffray, advanced student of Miss Powers, appeared in recital on March 27 in the Little Theatre.

Katsu Yonezawa, artist pupil of Isaac Van Grove, was the guest soloist at the last Sunday Evening Musicale of the Medinah Athletic Club.

Anne Kathryn Edwards, a soprano studying with Blanche Barbot, sang for the regular meeting of the S.A.I. at the Allerton House Club last week. Freddie Lee White, also from the Barbot studio, sang in Lombard, Ill., for the Woman's Club. Hilda Eisenberg sang at the Cordon Club last week as a guest artist for the Gunn Scholari. Miss Eisenberg is another pupil of Miss Barbot.

Several students from the college, led by Mrs. Crum, dean of the student dormitories, participated in a musical program at Speedway Hospital on March 26. The following took part: Sherwood Thatcher, baritone; Melvin Cizek, saxophonist; Lloyda Thompson and Isabell Durfey, pianists; Leola Kaufman, dramatic reader and Dorothy Senn, special student from Berlin, Germany. Mrs. Crum offered German songs.

Loretta McInerney, of the dramtic art de-

(*Continued on page 21*)

Glenn Dillard Gunn's Master Classes at Chicago Musical College

Glenn Dillard Gunn, elected vice-president of the Chicago Musical College in September, 1931, will give private lessons and classes throughout the three summer sessions of the college.

During the past twenty years Mr. Gunn has sent forth many artists and teachers from his classes. He will conduct a series

GLENN DILLARD GUNN

of his repertoire-interpretation classes besides teachers' training classes. During the first week of the teachers' training classes all the mechanical aspects of method as they apply to every stage of the student's progress from beginner to artist will be dwelt upon. The second week is to cover the æsthetic fundamentals of technic, tone-color, the artist's ear, phrasing and dynamics, fingerings, pedals, and all other elements of the pianistic address. The subject for the third week will be What to Teach, When and How to Teach It, stressing Bach's inventions, suites and preludes and fugues. The fourth week is to be devoted to the technic of the living literature and the modern attitude toward *études*. The historic and traditional background of interpretative style will be discussed during the fifth week, with illustrations of works by Haydn, Mozart, Beethoven, Chopin, Liszt, Debussy and other moderns. The sixth and final week offers a *résumé* of the course and the analysis of individual problems of the teacher.

A limited number of auditors will have an opportunity to attend lessons given by Mr. Gunn two afternoons weekly. Sara Levee, Mr. Gunn's associate for the past five years, is to assist him in the classes.

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An Appeal

To The Members Of National Federation Of Music Clubs
and
Other Musical Organizations

OPERA in New York faces a crisis. The Metropolitan Opera Association, which, under the management of Giulio Gatti-Casazza, has been giving opera at the Metropolitan Opera House for twenty-five years, has announced that, owing to the exhaustion of its cash resources as a result of the losses of the last three seasons due to the depression, it will be unable to undertake another season of opera at the Metropolitan unless it can be assured of a substantial guaranty fund. The undersigned has undertaken to act as chairman of the committee to secure subscriptions to such a guaranty fund.

Opera at the Metropolitan is not, and never has been, a profit making enterprise. All of the receipts go to pay the actual cost of the performances. During the depression, those costs have been drastically curtailed, but even with the further curtailment now contemplated, the receipts cannot, under present conditions, be depended upon to provide the funds necessary to meet expenses, as was the case for many years prior to the depression. It is to provide against the possibility of such a deficit that the guaranty fund is required.

The closing of the Metropolitan Opera House next year would be nothing short of a national misfortune. Not only would thousands of opera goers and millions of listeners to opera over the radio suffer a serious loss in their cultural life, but it would be a catastrophe to throw out of employment at this time of acute depression, the 770 employees of the Opera Company, most of whom, because of their highly specialized training, would be unable to find other employment. We therefore feel that no effort should be spared to make provision for continuing opera at the Metropolitan Opera House next season. Ultimately opera in New York must be placed on a sound and permanent basis. It is obvious that opera can no longer depend for its sole financial support upon a small group of patrons as heretofore, and that to insure its continuance some plan must be devised to enlist in its support the rank and file of opera goers and of the vast audience who now listen to opera over the radio. We believe that thousands of lovers of opera, not only in New York, but from the radio audience, will be glad of an opportunity of contributing toward the guaranty fund.

Pledges will not be finally binding unless in the opinion of the committee the aggregate amount pledged is sufficient to justify the management in undertaking the production of opera next season at the Metropolitan Opera House. If the pledges are not declared operative, any amounts paid by subscribers will be returned. If any part of the guaranty fund pledged is not used in the production of opera next season, it will be used for a guaranty fund to support Metropolitan Opera in subsequent seasons.

Checks or money orders should be mailed to Miss Lucrezia Bori, Chairman, Metropolitan Opera House, New York. Pledges, unless accompanied by check, (which should be to the order of the Metropolitan Opera Association) will be payable upon written notice from the Committee.

LUCREZIA BORI, CHAIRMAN
CAMPAIGN TO SAVE METROPOLITAN OPERA.

Contributed by THE MUSICAL COURIER

Boston Sinfonietta Musicale Is Delightful Seasonal Event

Arthur Fiedler, Conductor, and Jesús María Sanromá, Pianist, Win Ovation from Distinguished Audience—Program Includes Local Première of Stravinsky's Histoire du Soldat

BOSTON.—The concert of Arthur Fiedler and his Boston Sinfonietta, enlisting the services of Jesús María Sanromá, pianist, as guest artist, and taking place in Jordan Hall on April 4, was one of the events of the Boston musical season.

Fiedler had arranged an interesting and varied program, of which the principal novelty was Stravinsky's Histoire du Soldat, never previously performed in public in Boston. A practically unknown symphony of Carl Philipp Emanuel Bach, the concerto in D minor for piano and strings by J. S. Bach, eight German Dances by Mozart, and a Divertissement for chamber orchestra by Jacques Ibert were the other numbers of the attractive list.

Stravinsky's curious work was given an excellent performance by the men at the seven oddly assorted instruments, while Fiedler's baton kept firm order in what might easily have become a rout. In the rest of the program, too, the conductor was unusually assertive, presenting clear, well-rounded versions of the unfamiliar works; while in the Ibert piece there was the added (and desirable) spice of virtuosity. In fact, on the conductorial side, as well as in point of artistic achievement, this concert was perhaps the high-water mark of Mr. Fiedler's varied career in Boston.

To the Bach concerto, Sanromá contributed not only his exceptional pianism but a surprisingly faithful reproduction in style. Surprising, because Sanromá's gifts have been considered here primarily adapted to modern music; but no one could cavil at this Bach playing. It was not workaday, plodding, uninteresting presentation of the notes: it was inspired, musical and musicianlike. And almost in the next breath Sanromá played the piano part of the Ibert Divertissement in dazzling modern fashion.

The large and distinguished audience enjoyed the proceedings immensely, reacting to Stravinsky's music with surprising cordiality—more than was the case of the present writer, who was somewhat disappointed. There is no denying the prodigious mastery of the instruments which this score discloses; but to what end?

ORCHESTRA REPEATS WALTON WORK

The antithesis to this sort of thing is Belshazzar's Feast by Walton, which was given its third performance by the Boston Symph ny Orchestra and the Cecilia Society, under Koussevitzky, at Symphony Hall on April 3. In place of Stravinsky's extraordinary economy of instruments, Walton doubles voices all over the lot. In place of unity of style there is often inconsistency and even confusion. But, there is a heart in back of this music, an inspiration that does not ask too many questions. As a result, here is one of the few great and moving choral works written during our time. The performance on this last occasion was even greater than during the preceding week. The chorus (trained by Mr. Fiedler), the orchestra, the baritone soloist, David Blair McClosky, outdid themselves under Koussevitzky's ardent leadership.

An interesting sidelight on the performance of this work on the preceding Saturday evening resulted from its being broadcast on the usual nation-wide hookup of the Boston orchestra's concerts. At Ann Arbor, Mich., where this work is to be given next month, the chorus heard the broadcast, following the performance with scores in hand. The conductor wired congratulatory words to Koussevitzky immediately after it.

ROLAND HAYES SINGS

Roland Hayes, giving a concert at Symphony Hall on April 2, faced an audience that filled half the auditorium—his smallest in years. He sang a program of three old airs (slightly *recherché*), five comparatively fresh songs of Brahms and Wolf, and an excellent group in French and English, in addition to the usual Negro spirituals.

OTHER CONCERTS

The other musical attractions of the week were a concert by Gertrude Ehrhart, soprano, at Brown Hall on April 1; a program by the Boston Civic Symphony Orchestra, led by Joseph F. Wagner, in the Boston Public Library on April 2; and the recital of Klaus Goetze in Jordan Hall on April 4. Assisted by Alex Thiede, who played a group of violin solos, and accompanied by Frances Adelman, Miss Ehrhart, one of the most enterprising of Boston's singers, presented excerpts from Don Giovanni, a Brahms group, and two groups in English. The Civic Symphony was giving a remarkably excellent repetition of a recently presented program, with Rosario Mazzeo, clarinetist and Frances Foskette, soprano, as soloists. Mr. Goetze's program was of the solid type—music by Bach, Mozart, Brahms, Schumann, and Schubert.

CONTEST WINNERS

The tenth biennial contest for piano of the Massachusetts Federation of Music Clubs, combined this year with the Schubert Memorial, was held at Jordan Hall on April 4. Out of a small field the winner in the student contest was Elizabeth Walker, a pupil of Cecilia Petersen of the Faelten Pianoforte School. The winner in the young artist division was Marion Dermon, pupil of George Pratt Maxim, also of the Faelten School. The judges were Prof. Edward Ballantine, Jesús María Sanromá and Moses Smith.

Mrs. Mathilde Thomsen Ward, soprano, assisted by Mona Howard at the piano, gave a lecture-recital entitled An Hour with Grieg at the Longy School of Music on April 4.

Moses Smith gave a lecture piano recital at the Juvenile Conservatory of Music on April 2. He played Schumann's Kinderscenen, Debussy's Children's Corner, and a group of Chopin preludes.

An elaborate Brahms festival, sponsored by the Boston Symphony Orchestra (Serge Koussevitzky, conductor) will be given at Symphony Hall from April 26 to April 30. The principal soloists will be Jeannette Vreeland, soprano and Ossip Gabrilowitsch, pianist.

M. S.

Branscombe Works Performed

A recent program of the Monday Musical Club, Albany, N. Y., was entirely made up of compositions of Gena Branscombe. Miss Branscombe was present and conducted the ensemble numbers and accompanied several of the songs. The program included two groups of songs, the sonata in A minor for violin and piano, the song cycle, Youth of the World, and Scenes V and VI from the choral drama, Pilgrims of Destiny. March 12, Katharine Metcalf, soprano, offered four Branscombe songs, with the composer at the piano, in a recital at the AWA Clubhouse, New York. This group, which consisted of I Bring You Heartsease, The Morning Wind, Serenade, and Happiness, was repeated by the singer and Miss Branscombe at the dinner given March 23 by the Altrusa Club for Mrs. Frank Vanderlip at the St. Moritz, New York.

The dinner of the music committee of the American Women's Association, with William Arms Fisher as guest of honor, featured music by Miss Branscombe, Mrs. H. H. A. Beach and Mr. Fisher. Miss Branscombe conducted the AWA Choral group in Mr. Fisher's arrangement of Passing By, her own Maples from Youth of the World, and Mrs. Beach's The Year's at the Spring. Grace La Mar presented songs by all three of the composers.

April 6, Miss Branscombe was guest-conductor in her Youth of the World with the Brooklyn Morning Choral at the Academy of Music, Brooklyn, N. Y. This same work was given in January by the Cleveland (O.) Fortnightly Musical Club; and has been performed by the Northwestern University Glee Club. In May, this composition will be featured by the Indiana University Glee Club, and by a chorus of 100, with symphony orchestra, at the University of the Philippines.

Hunter-Zoller Lieder Series Concluded

Elsa Alves Hunter, soprano and Elmer Zoller, pianist, have concluded a series of four Lieder concerts at the Barbizon-Plaza, New York. The program of January 17 was devoted to the songs of Franz, that of February 21 to Schumann, March 7 to Brahms, and March 28 to Hugo Wolf. Mrs. Hunter has appeared extensively both here and in Germany. Her American engagements include appearances with the Philadelphia Orchestra, The Bohemians, Friends of Music, Rubinstein Club and other organizations. She is soprano soloist of the Collegiate Church of St. Nicholas, New York. Her entire training was received from her mother, the late Mrs. Carl Alves, and from her brother, C. Waldemar Alves. Mr. Zoller has been accompanist to prominent artists, among them Olive Fremstad, Mary Lewis, Helen Stanley and Edward Johnson. He and Mrs. Hunter have engaged in joint research and study of Lieder since their student days in Leipsic.

LOUIS BACHNER, an American who has taught for the past twenty-three years at Berlin, Germany, is recognized as one of the leading authorities on voice of the present day. He will resume his Berlin Classes in October.

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Sokoloff, Josten, Eddy and Grainger Make Music in Cleveland Concerts

Love Feast of the Apostles by Wagner Given American Première

CLEVELAND, O.—Musical events of more than ordinary interest were crowded into the last two weeks of March. The Cleveland Orchestra, under the baton of Nikolai Sokoloff, produced programs of outstanding calibre, furnishing evidence of the high degree of efficiency this fine body of musicians has achieved in the fifteen years of its existence.

Substituting for the cancelled Paderewski recital and foregoing its planned tour of the Eastern states, the seventeenth pair of symphony concerts was moved forward, thus advancing the regular season a fortnight; the program offered was grouped around Tschaikowsky's fifth, given a brilliant and moving performance by Sokoloff who always excels in the works of his countrymen. Debussy's Iberia, Moussorgsky's Introduction and Entr'acte to Khowanstchina and Weber's Oberon overture completed this colorful program.

The eighteenth pair of subscription concerts featured the Strauss tone poem Ein Heldenleben, whose intricate musical structure was convincingly brought to life under the suggestive baton of the conductor. The novelty on this occasion was the Weinberger Polka and Fugue from Schwanda, long looked forward to by our music patrons. It was charmingly and suavely done and called forth much favorable comment. The featured soloist was the popular pianist Arthur Loesser, whose gifts as musician and performer were again finely emphasized in his spirited interpretation of the Saint-Saëns C minor concerto.

WERNER JOSTEN'S CONCERTO SACRO WINS ACCLAIM

Conducting his own work for piano and strings with authority and distinction, Werner Josten made the impression of a serious musician, enveloping his classical ideas in a moderately modern cloak of expressionism. His Concerto Sacro, heard here for the first time, with the artistic coöperation at the piano of that sterling and dependable musician Leon Machan (who played constantly progressing chords of modulation with fine sonority), was in many respects impressive and highly interesting. The Eroica, heard for the second time this season, comprised the first half of the concert, while Debussy was represented by his Afternoon of a Faun, and a stirring climax was reached in the Polovetzkian Dances of Borodin's Prince Igor.

ORPHEUS CHOIR AND SINGERS CLUB OFFER FINE PROGRAMS

Keen interest and a note of festive expectancy were manifest in the dramatically staged performance of a hitherto unknown youthful work of Richard Wagner: The Love Feast of the Apostles, composed in 1843, the master's Dresden period. Of unusual proportions, this rather uneven work recalls much of Rienzi's calibre, shows the gigantic touch of the later Wagner and is theatrically effective. It is a huge work, enlisting the services of full male chorus with organ, orchestra and piano accompaniment, as well as the assistance of boy choirs. These latter formed the climax of the music, conveying the message of the Holy Spirit. Brahms, Handel and Beethoven numbers were well sung under the skillful guidance of Charles D. Dawe, who discovered the Wagner score on his London visit last summer. The soloist of the evening was Theodate Johnson, who sang a group of modern English songs with taste and finesse, albeit her voice has not yet attained all its possibilities.

Beryl Rubinstein again took command of the Singers Club forces in their second concert of the season at Masonic Hall. This marked the fortieth anniversary of the club's activities and the program was given with artistry, revealing the sound musicianship of its conductor. Nelson Eddy, heard for the first time by the Cleveland public when he appeared as soloist with this organization, scored an immense success with his rich and vibrant voice. A word of praise is due his accomplished collaborator at the piano, whose name was unfortunately omitted from the program.

PERCY GRAINGER AT MUSEUM OF ART

Quite captivating in style and content was the rather informal recital at the Art Museum by Percy Grainger, who lectured on and illustrated in his fascinating manner Folk Sources of Originality in Modern Music. Especially well equipped to play and confer on the topic, he added a valuable evening to the Art Museum's study course of Twentieth Century Culture and its Sources in the Past.

The Women's City Club sponsored two performances given by the opera and orchestra departments of the Cleveland Institute of Music at the Play House. The two operas presented were Haydn's Apothecary and Mozart's youthful and charming Bastien and Bastienne. Under the direction of Marcel Salzinger the works were finely prepared, and under the baton of Maurice Hewitt both operas were smoothly and adequately performed, to the huge delight of an appreciative audience. R. H. W.

Musical Arts Society Event

TENAFLY, N. J.—The Musical Arts Society held its third concert of the season, March 19, at the home of its president, Nana Genovese Gazzale. Mrs. Frederick C. Bryant arranged a program which included Julia Peters, soprano, guest artist of the evening, who sang a Verdi aria, Die Forelle (Schubert) and other numbers. Lola Henderson, violinist and composer, played Smetana's Aus der Heimat. Two of her songs were offered by Martha Seymour, contralto, who also sang excerpts from the Rubaiyat (Rogers). Mrs. Henderson and Mrs. Seymour were accompanied by Nathalie Boardman Adams. John Baker, baritone, sang Verdi, Handel and Martin items, and Mana-Zucca's I Love Life. His accompanist was Dr. Reay S. Adams. Claude Gonvierre was at the piano for Miss Peters. Mme. Genovese introduced as guest of honor Baroness von Klenner, president of the National Opera Club of New York, Raphaelo Diaz, and Gina Pinnera. B.

New York Federation Has Artist Department

The New York Federation of Music Clubs, Inc. (Etta Hamilton Morris, president), has instituted an artist presentation department, made up of federation artist members and including winners in the recent Young Artists Contests, as well as those of wider professional experience. The object of the department is to bring the federation's artist members and its clubs in closer contact, and make available federation talent for local music courses. Beginning April 4, a series of eight Tuesday evening broadcasts presenting federation talent was inaugurated. The station is WINS.

Concert Management Annie Friedberg Notes

Among the additional attractions offered for 1933-34 by Concert Management Annie Friedberg is the Perolé String Quartet, familiar to radio and concert patrons. The group has already given a program in Waynesburg, Pa. The Knickerbocker Singers, a male quartet, with Stuart Ross, pianist, their founder and conductor, are to give concerts extensively next season. René Le Roy, French flutist, is scheduled for a series of recitals with harp, cello and harpsichord. Sheridan Russell, young English cellist, son of Henry Russell, former impresario of the Boston Opera Company and nephew of the British composer and conductor, Landon Ronald, has also enlisted under the Friedberg banner. Elisabeth Schumann, soprano of the Vienna State Opera, formerly with the Metropolitan, has finished a tour of the Pacific Coast. She is to return in 1933-34 for orchestral and recital appearances.

Rolf Gerard in Oratorio, Opera and Broadcasts

Rolf Gerard, tenor, sang Mendelssohn's Hymn of Praise with the Washington Heights Oratorio Society in the Marble Collegiate Church, New York, April 4, and will repeat the performance on April 23 in Bronxville, N. Y. He made his début as the Duke in Rigoletto, April 1, with the De Feo Opera Company in Reading, Pa., and the week of April 17 is to sing leading roles in Rigoletto, Faust, Carmen and Pagliacci in Wilmington and Baltimore. Mr. Gerard has his own hour over WINS, every Friday afternoon.

Radio and Concert Audiences Hear Eide Compositions

Compositions by Marmaduke Eide have been broadcast over leading stations from coast to coast. In New York, over WEAF and WJZ, Mr. Eide's music has been featured by Astrid Fjelde, soprano, Genia Fonariova, mezzo-soprano, Elsie Baker, contralto, Yvonne D'Arle, soprano, Jessica Dragonette, soprano, Julian Oliver, tenor and Kay Kyser's orchestra; over WABC by Lilian Buchnam and Adele Vasa, sopranos, Artells Dickson, baritone, and Theodore Karle, tenor; WMCA, Jean Comorata and Lucile Peterson, sopranos and Elmo Russ, organist; WLWL, Rosa Spinelli, soprano; WOV, Lucille Millard, soprano; WRNY, Harold Fowler, tenor and Wee Griffen, soprano; WNYC, Edla Zost, soprano; WCDA, Alan Hammond, tenor; WPCH, Charles Chesney, tenor; WINS, Michael Kenneally. In Seattle, Wash., Ve Ona Socolofsky, soprano and Agnes Nielsen, contralto, have broadcast Eide compositions over KOMO; in Chicago, Everett McDaniell, baritone, over WGN, and Eddie Hanson, organist, over WMAZ; La Crosse, Wis., Frances Kelly, mezzo-soprano, over WKBH; Pittsburgh, Pa., Hanna Davis Shorthouse, soprano and Florence Gerber, over KDKA; Baltimore, Md., Edward Jendrek, tenor, over WBAL.

Concert artists who have programmed music by Mr. Eide include Gina Pinnera, Nina Dardi, Marie De Kyzer, Ruth Oswald and Mara Denardo, sopranos; Anne Parsons, mezzo-soprano; Beatrice McCue and Mary Ledgerwood, contraltos; Edwin Swain, John Davenport and Paul Jones, baritones; and Charles W. Campbell, organist at the White Sulphur Springs Hotel, Greenbrier, Va.

Words for Mr. Eide's published songs have been written by Ruth Oswald for The Hour of Remembrance; and by the composer for Her Song to the Sea; the text for Leaves is from Katherine Neal Love's Passing By, and this number has been given in church concerts by Juan Jenkins Smith, Ada Reid Alderdice, Martha Lee Storrs, Marjorie Neal, Mrs. Hilton R. Bowman, George B. Hunter, Lillian Ray Prosser, Evelyn B. Stephens and Rosa Volbreith Buchheit.

A new song recently written by Mr. Eide is called Love Makes Life Happy, lyrics by Eleanor Gregsten Thompson.

Curtis Student in Graduation Program

PHILADELPHIA.—Ethel Stark, violin student of Lea Lubushutz at the Curtis Institute of Music, gave her graduation recital at Casimir Hall of the institute on April 4 before a cordial audience which filled the house. She played Bach's Siciliano, the Kreisler transcription of Tartini's fugue, the Chausson Poème, Elgar's concerto in B minor, and pieces by Albéniz, Godowsky, Milhaud and Prokofieff. The young player acquitted herself with distinction, revealing a sensuous, fine-spun tone and ample technical resource. She invested all her interpretations with interest and color and showed herself possessed of dignified and pleasing stage presence. Ralph Berkowitz, her accompanist, in view of his excellent support, rightly shared in the enthusiastic applause. S.

Notables Attend Grace Moore's Vaudeville Début

WASHINGTON, D. C.—Social and diplomatic circles were extensively represented at the recent vaudeville début of Grace Moore, which took place in this city at Loew's Fox Theatre. Among those in attendance were the Secretary of State and Mrs. Hull, the Secretary of Interior and Mrs. Harold Ickes, the Ambassadors of Belgium, Italy and Germany and their wives, the Austrian, Swiss, Lithuanian, South African and other ministers, as well as members of the Senate and House, civil and army officials and many socially prominent in the capital. The Minister of Rumania, Charles A. Davila, was host at a buffet supper with Miss Moore as honor guest on the first evening of her engagement.

Galey, Agostini and Mount in Recital

WYNCOTE, PA.—Mrs. George W. Elkins recently presented Eleanor Galey, soprano, Giuseppe Agostini, tenor and Mary Miller Mount, pianist and accompanist, in a program at All Hallows Hall. Miss Galey sang numbers by Gagliano, Donaudy, Denza, Massenet, Ambroise Thomas and Frank Bridge. Mr. Agostini offered a Tosti group, Ossian's Song from Massenet's Werther, Pecché by Pennino and Povera Pulcinella by Buzzi-Pecia. This artist created the role of Rodolfo in Puccini's La Bohème in the United States. Mrs. Mount's solos were a prelude by MacDowell; Tango by Jèno de Donath; Romance (Frank La Forge) and Cyril Scott's Song from the East. W.

Guy Maier's Sons to Have Second Book Published

Bob and Ted Maier, sons of Guy Maier, pianist, have had their second book accepted for publication in June. Two years ago the boys, at the ages of five and six respectively, collaborated in the authorship of Song Cargo, a book of songs with music, words and illustrations created entirely by themselves. The second joint work of the brothers is entitled Roundabout.

Santiago-Font at La Scala

José Santiago-Font, bass, who made his début at La Scala on February 28 as Sparafucile in Rigoletto, has since appeared in Trieste, as Wotan in Die Walküre and as The Wanderer in Siegfried. This month Mr. Santiago-Font is to sing two performances of Mignon at La Scala, taking the part of Lothario, and five performances as the High Priest in Aida.

JOSEF WISSOW

Pianist

SOLOIST WITH
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"JOSEF WISSOW, pianist, played the great Liszt Hungarian Fantasia. Mr. Wissow showed brilliant technical gifts, astounding power and the ability to make the music supernally interesting, as was demonstrated in Mr. Wissow's receiving **seven calls back to the stage, so vociferous was the applause.**"
Philadelphia Evening Bulletin,
March 20, 1933

"THE greatest success of the evening was scored by Mr. Wissow. He displayed the great technique necessary to play one of the most difficult of all numbers for piano solo and orchestra and gave a most brilliant performance. Mr. Wissow, however, made the Liszt composition more than a display of technical facility through an impeccable sense of rhythm, indispensable in all Hungarian music, and a feeling for gypsy music, of which few more excellent examples exist than this fantasia (Hungarian Fantasia). Dr. Hadley provided a discreet and sympathetic accompaniment, and the soloist was recalled to the stage many times."
Philadelphia Public Ledger,
March 20, 1933

"JOSEF WISSOW, pianist, appeared as soloist with the Pennsylvania Symphony Orchestra, under the baton of Henry Hadley, giving a fine performance of the Hungarian Fantasia of Liszt. This composition is brilliantly written for the solo instrument and bristling with technical difficulties. Wissow gave it a spirited rendition, musicianly in style and fluent in execution. His performance was enthusiastically applauded by the audience, who recalled him frequently to acknowledge prolonged expressions of appreciation."
Philadelphia Record,
March 20, 1933

"JOSEF WISSOW, pianist, appeared as soloist with the Pennsylvania Symphony Orchestra in Liszt's familiar and effective Hungarian Fantasia. The Hungarian Fantasia is ideally suited to Mr. Wissow's style, who played the work with full appreciation of its bravura brilliance, and resounding sententiousness of tone. The work makes no pretensions of cutting very deeply in emotional eloquence or poetic persuasiveness, and Mr. Wissow displayed discriminating judgment in refraining from attempting to inject any such implications into it. His performance scored an emphatic popular success, with numerous recalls."
Philadelphia Inquirer,
March 20, 1933

Concert Direction
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NEW YORK CONCERTS

APRIL 3

Musicians' Emergency Aid The orchestra (conducted by Walter Damrosch) which gives Madison Square Garden concerts in aid of the Emergency Fund, performed before a practically full house on this occasion, the estimated number of listeners being about 10,000. Accounting for the fact of the extra large attendance was the appearance, as soloists, of Fritz Kreisler and Sergei Rachmaninoff.

Damrosch led the orchestra in the overture to Oberon, Weber; and Liszt's fourteenth Hungarian Rhapsody, both played with vim and musical purpose.

Kreisler's selection was the Beethoven concerto, and after some nervousness and impurities in the first part of the opening movement, he became more steady and improved consistently doing the cadenza especially well, and putting lovely tone into the slow section.

The Rachmaninoff concerto, No. 2, C minor, found its composer in his best estate at the keyboard. The tuneful and brilliant opus remains the best of the Russian artist's works, even though it belongs distinctly to the old romantic order so much despised and vilified by the modernists. Rachmaninoff played with distinction, fluency, and tonal glamor, even though his repose seemed shaken in the last movement, when there was a momentary mix-up in the accord between the orchestra and the solo instrument.

Both soloists had a more than warm reception, with many recalls.

It is reported that the receipts for the five Emergency Fund concerts at Madison Square Garden this season, were about $30,000. The enterprise will be resumed next winter, with a subscription price of ten dollars for the series.

APRIL 4

Essex House Musicale Frances Sebel, mezzo-soprano, Mildred Dilling and her harp ensemble and Sigurd Nilssen, basso, were the participating artists in Tuesday's final morning musicale of the Essex House series, inaugurated this season.

The varied artistic accomplishments of Miss Sebel, her deft skill in re-creating the moods and colors of the simplest songs, impressed her audience, as it has many audiences in the past, and she was cordially applauded.

Miss Dilling and the three young ladies who constitute the Dilling Harp Ensemble, a finely balanced, expertly trained little group, played beautiful arrangements of many works heard frequently for solo harp, even to conjuring the beats of drums and tread of marching feet.

German Lieder and varied songs displayed the fine firm texture of Mr. Nilssen's voice, a resonant, ably used instrument. He sang with artistry and fine feeling, and, with the other artists, was also cordially applauded.

The entire Essex House series has been an artistic accomplishment, presenting to a select audience young artists worthy of attention, in programs which covered the literature to which their various instruments were devoted, and songs of many contemporary Americans as well as Lieder and old song literature.

Mr. and Mrs. Henry Holden Huss A concert of Huss compositions was presented on Tuesday afternoon in Steinway Hall by Mr. and Mrs. Henry Holden Huss, assisted by G. Porter-Smith, violinist (conductor of the Nassau Philharmonic Society) and Jeanette Wiedman, pianist. Mr. Huss was at the piano in his sonata for violin and piano, D minor, op. 33, six miniatures for piano and the first movement of the concerto for piano in B, op. 10. He also accompanied Mrs. Huss in two groups of songs, seven in all, five of them in manuscript. The sonata, which was played by request, is also unpublished. This composition, the opening number, has three movements. The melodic content is rich and well developed, and the second part (which had to be repeated) is of arresting and haunting beauty. The composer and Mr. Porter-Smith gave the work an excellent exposition. The six piano pieces showed Mr. Huss in as many musical moods, each aptly portrayed in its melody and harmonies. For an encore, he improvised on three tones suggested by the audience. The songs, tastefully and charmingly interpreted by Mrs. Huss, won both her and her husband prolonged applause, and one of them, a setting to The Rubayait's familiar stanza beginning "A book of verses," had to be repeated. The excerpt from the piano concerto brought Miss Wiedman to display her skill at the second piano. She and Mr. Huss scored success in their playing of this music, which has been widely performed by the foremost orchestras of the country.

National Orchestral Association Leon Barzin is doing a fine and valuable work beyond any doubt, with his training and conducting of the National Orchestral Association. At its latest Carnegie Hall matinee this body of players (mostly young) again demonstrated its exceptional abilities in the technic of orchestral performance, what with vital, large tone, brilliance, and exactitude in following the interpretation of the leader.

Russian Easter, by Rimsky-Korsakoff, was the opening number, done in colorful and climactic style. The program wound up with a symphony, No. 1, F major, by Vladimir Dukelsky and in its pages the Nationals gave further proof of their artistic qualities by voicing the unfamiliar and difficult opus in sure and intelligent fashion.

Dukelsky's work, heard on this occasion for the first time in New York, had its première in Boston several years ago and was fully reviewed at that time. The writing is prevailingly modernistic, with orchestration fairly it not outstandingly resourceful. The thematic material fails to appeal strongly. There are some arresting rhythmical episodes at moments. This composition, altogether, offers no compelling message for the listener. Mr. Dukelsky (who also writes popular music under the name of "Vernon Duke") bowed from a box in answer to the friendly applause.

Between the two orchestral pieces, Josef and Rosina Lhevinne played Mozart's E flat concerto for two pianos. The artist pair, in splendid form, aroused intense enthusiasm with their singularly finished presentation. They were united in flawless ensemble tonally, technically, and musically. Symmetry of line and charm of touch and accentuation made this hearing a matter of unreserved delight. Mr. Barzin matched the Mozart understanding of the Lhevinnes with his own authoritative handling of the orchestral accompaniment. Prolonged plaudits greeted the three artists at the finish of the concerto.

Musicians' Symphony Orchestra Vladimir Golschmann served generously as the conductor at this Metropolitan Opera House concert in the noble charity series of the Musicians' Symphony Orchestra.

The Golschmann talents with the baton are not new to New York, where he was admired when the Philharmonic Orchestra invited him to act as one of its associate leaders. Also, the metropolis reads regularly in the Musical Courier, about the Golschmann activities at the head of the St. Louis Orchestra.

The young director was heard here last week in Glinka's overture, Russlan and Ludmilla; Scheherazade, by Rimsky-Korsakoff; and in the accompaniment of the Chopin piano concerto, E minor, with Ossip Gabrilowitsch as the soloist.

Slavic music finds an ideal interpreter in Golschmann, a Russian, and he invested his readings with temperamental fancy, atmospheric feeling, and irresistible rhythmic verve. He also possesses a fine sense for tonal coloring and dramatic suggestion. Completely won over by the vital and warm blooded performances, the auditors gave the visiting artist many rousing rounds of applause.

Gabrilowitsch, master musician, stylist, and keyboard expert, was a devoted exponent of the lovely old Chopin work, and gave it typical treatment in the required lyricism, grace, and romantic glamor. He played and interpreted without affectation or flourish, and made the songful Chopin ravish the ear and beguile the senses. Roars of acclamation rewarded the achievement, but Gabrilowitsch refused to grant an encore.

Henrietta Schumann A metropolitan debutante recitalist, Henrietta Schumann, bids fair to become one of the most interesting of our younger pianists. Miss Schumann prior to this has received more than passing notice upstate, having achieved recognition at the Eastman School of Music in Rochester and having made her American début six seasons ago with the Syracuse Orchestra and with other symphony orchestras in Rochester, St. Louis and Detroit. At this recital she was greeted by many who, it would seem, have been following her career since her arrival in this country from Russia in 1924 with her father, himself a musician.

Miss Schumann set forth her gifts at the Barbizon-Plaza in a program which combined the modern with the romantic. Her most ambitious essayal was Brahms' unhackneyed sonata in C major, in which she revealed a fine sensitivity for tonal coloring, excellent gradation of dynamics and fleet and sure finger technic. Turning from the Brahms the pianist sought her native element —Russian classics arranged by Rachmaninoff; compositions by Prokofieff, Tschaikowsky, Scriabin and Balakireff. In these Miss Schumann was an understanding and restrained interpreter. Balakireff's intricate Islamey held no pitfalls for the performer. In conclusion there were items by Debussy, Albéniz, de Falla, Liszt and a Folk Tune and Scherzo of Eugene Goossens, under whose direction Miss Schumann had appeared with the Eastman Orchestra. Liszt's Mephisto Waltz glittered under her enfoldment and Debussy's Girl with the Flaxen Hair was treated with exquisite delicacy.

The artist was duly appreciative of the generous applause she garnered, but seems unspoiled by adulation, even though she must be well accustomed to it, having played publicly in Russia when but nine years old.

Saint Cecilia Club The twenty-seventh season of the Saint Cecilia Club (Victor Harris, conductor) closed on Tuesday night at Town Hall, when the organization presented its fifty-sixth concert. Frederic Baer, baritone, assisted. A feature of the evening was the première of H. Alexander Matthews' Fairy Fantasy, and the performance of several other American numbers, all especially written for this chorus. These included Henry Hadley's The Time of Parting, Deems Taylor's Valse Ariette, and Mr. Harris' Morning. Another Taylor number was that composer's setting of Alfred Noyes' poem The Highwayman, with Mr. Baer as soloist and the accompaniment supplied by an orchestra of which Maximilian Pilzer was concertmaster. Music by Cyril Scott, Oldroyd, Bainton, Schubert and Wagner completed the choral list, and Mr. Baer offered German, English and American songs. The Saint Cecilia Club, long known as one of the foremost women's choruses of the country, disclosed their characteristic finesse, precision of attack and refined tone. Mr. Harris' readings, vigorous and full-blooded, were yet tempered by his fastidious taste and restraint. Mr. Baer won much applause for his rich and sonorous tones and sympathetic interpretations. Willard Sektberg was a meritorious piano accompanist.

APRIL 5

Philharmonic Orchestra Bach's Brandenburg Concerto, No. 6, for violas and cellos, opened the Philharmonic Orchestra concert sturdily and stimulatively, at Carnegie Hall. As in everything else, Arturo Toscanini shines in the music of Bach. He conducted also a beautifully colored and majestically proclaimed performance of the Meistersinger prelude, and gave a painstaking reading of Tschaikowsky's early orchestra fantasy, The Tempest, which no degree of genius in directing could possibly make into a vital or arresting work.

Written to a naively simple "program" the Tschaikowsky opus starts and ends with "sea wave" music, and meanwhile parades tonal pictures of the various characters in the Shakespeare play. There are surface lyricism, childish "descriptiveness," bombast, and noise. The later and greater Tschaikowsky is almost entirely missing in his tonalization of The Tempest. The orchestral playing was immaculate.

Jascha Heifetz, soloist of the evening, did the Brahms violin concerto, in which he has been heard here often. His fine technical and tonal accomplishments shone to advantage, as usual, but the most remarkable feature of his performance was its musicianly breath and warmth, with large lines, lovely moulding of phrase, and impassioned mood in delivery. Heifetz and Toscanini met in ideal interpretative understanding, and the orchestra gave a magnificently eloquent accompaniment. The auditors were genuinely moved and uplifted, and extended an impressive ovation to the soloist and the conductor.

APRIL 6

Boston Symphony Orchestra One of the most interesting and provocative concerts which Serge Koussevitzky and his Boston symphonists have given in New York was the present one at Carnegie Hall, with a program consisting of Igor Markevitch's suite, Rebus, Williams' Variations on a Theme by Tallis, and Brahms' first symphony.

Koussevitzky, in fine baton command and exalted interpretative mood, drew a broad and yet affectionate musical line in the Tallis-Williams music, and conjured lovely tone and flexible phrasing from his players.

A magnificent proclamation of the Brahms pages gave their familiar content fresh grip and charm. Serene, dramatic, poetical, and highly intensive in all three moods, Koussevitzky revealed the very heart and soul of the Brahms epic and made it voice its marvelous message in a fashion to move and uplift as well as to stimulate and thrill. The finale resulted in an irresistible climax of tonal exultation, and the applause for the overpowering performance was interspersed with rousing cheers.

Markevitch's composition aroused contradictory verdicts among the expert listeners. Some thought the work "clever" and talented, and others condemned it as empty orchestral juggling, imitative of some of the prominent French and Russian modernists. As a matter of fact, the music is not worthy of excited discussion.

The composer says that he wrote it for "an imaginary ballet," but the present form of the opus is a suite in six parts: Prelude, Danse de Pauvreté, Gigue des Nez, Variations des Pas, Fugue des Vices, Parade. The whole product is based on a tiny motif, distorted laboriously and at great length into all sorts of rhythmic transformations, mostly choppy and cackling in effect. Fugal episodes appear occasionally. Of lyricism there is practically none. The total effect is mechanical, dry, sterile. That sort of thing has been done better by those prominent modernists after whom Markevitch patterns his methods. His travail in Rebus has been mountainous, but only a musical mouse came forth.

Markevitch, a Russian living in Paris, is only twenty-one years old—young enough to develop a more original and weighty musical utterance if it is in him to do so.

APRIL 7

Florence Austral and John Amadio In her second New York recital of the season, Florence Austral, assisted by her husband, John Amadio, flutist, gave ample satisfaction to a highly enthusiastic audience at Town Hall. The program presented by the Australian soprano included the arias Leise, leise from Weber's Der Freischütz and Suicidio from Ponchielli's La Gioconda, sung with the remarkably full and rich quality of tone and impressive dramatic style that are among the conspicuous assets of this artist. A group of Lieder, including Du bist die Ruh', Der Jüngling an der Quelle and Der Erlkönig by Schubert, and Morgen and Cäcilie by Strauss, brought admirable interpretative gifts to the fore. There were also delightful performances of songs by Rachmaninoff, Gretchaninoff, Fourdrain, Arensky-Koshetz and Bridge. Numerous encores were granted graciously by Mme. Austral, in response to warm applause.

(Continued on page 17)

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Musicians Ousted in Berlin

(Continued from page 5)

numerous unoccupied seats and boxes were to be noticed. There seems good reason to believe that many regular subscribers to the Walter series resented Walter's treatment and chose to register their protest by not using their tickets at all rather than by giving them to others. Those who did come heard a very notable concert.

LIKE A GRAVEN IMAGE

It was a joy in the first place to observe a conductor able to obtain both the subtlest and most powerful effects he wanted without the exhibition of those simian gymnastics which Berlin concert-goers have most of the time to contemplate. Strauss stood practically all evening like a graven image, and so frequently seemed to conduct with his eyes alone that one hardly realized that he had arms or held a baton.

In the second place, he gave a reading of Mozart's G minor symphony such as this writer has heard from only two or three supreme conductors in a quarter of a century. It was a keenly divining and a highly individual reading in every respect, virtually every element of which is immanent in Mozart's score. Whether Strauss' device of ending the minuet with a repetition of the trio (a procedure for which the score furnishes no justification) is altogether in keeping with the æsthetics of the Mozartean epoch, is a question which need not be debated here.

The Berlin Philharmonic Orchestra played on this occasion with a new and wonderful tone quality—a quality one usually hears only from American orchestras. The string body, in particular, reminded one of the Boston Symphony Orchestra strings in all their glory. Plainly, this was entirely of Strauss' doing. For the Berlin orchestra, admirable as it often is, never sounds this way under anyone else. The performance of the Symphonia Domestica was likewise a pleasure, even for those who continue to find much of the work long-winded and tiresome. But the Strauss tone poems appear so incredibly seldom nowadays on Berlin symphonic programs that one welcomes back even the most dated of them as friends long vanished.

HERBERT F. PEYSER.

New York Concerts

(Continued from page 16)

Mr. Amadio played Bach's sonata No. 2, in B flat, Hartmann's arrangement of The Flight of the Bumble-Bee by Rimsky-Korsakoff, and works of Doppler and Sullivan. As in former appearances, he showed rare musicianship and technical command of his instrument, especially the charming work by Bach being played with impeccable taste and felicity of phrasing. Nils Nelson was again a satisfactory accompanist for both artists.

Frank Kneisel In accordance with the orthodox violin tradition which it is Frank Kneisel's task to carry on, as the son of the distinguished Franz Kneisel, the young violinist tread a well tried path in his Steinway Hall recital, beginning with the E minor concerto of Nardini, and passing to the Bach D minor Partita for violin alone. He proved that he is well fitted for the task he has chosen, for with his technical skill was ever evident a fine musicianship, a subtle feeling for color and an inherent respect for the great works. Vieuxtemps followed, represented by his concerto in A minor, and there were the customary shorter works, (Moszkowski, Wieniawski, Gluck-Kreisler) with Ernest Bloch as the only actual contemporary, through his Vidui, which Mr. Kneisel associated gracefully with the fine old compositions which comprised the remainder of the program.

The recitalist was cordially received by a good-sized audience, and Frank Chatterton was justly included in their approbation, for he supplied expertly turned accompaniments, well balanced and colorful.

Orchestra of the Institute of Musical Art The spring concert of the Orchestra of the Institute of Musical Art was held in the auditorium of the Juilliard School. Willem Willeke is conductor of this body, and the soloist of the occasion was Billy Masselos, youthful pianist, who was featured in Beethoven's concerto for piano in B flat. This work served to exhibit both the admirably developed talent and technic of the soloist and the tempered shading and excellent balance of the orchestra. Mr. Willeke met with smooth response to authoritative baton rule, and the result was a performance skillful and effective in all its parts. The audience showed its delight by recalling young Masselos many times and apportioning due appreciation to the conductor and ensemble.

The overture to Mozart's Magic Flute, the prelude to Act III of Wagner's Meistersinger and the Brahms symphony in C minor, completed an all-Teutonic list. The orchestra was held well in hand by the leader throughout the evening, and maintained commendable precision, sensitive dynamic variance and a gratifying degree of interpretative color. A large audience bestowed unstinted applause. The concert was repeated the following evening.

APRIL 8

Mildred Dilling Another season of Intimate Concerts for Young People, offered at the Barbizon Plaza on several Saturday mornings, was concluded with a harp recital by Mildred Dilling, assisted by the Durieux Chamber Music Ensemble; Frances Blaisdell, flute, Jeannette Scheerer, clarinet, Willem Durieux, cello; and the Dilling Harp Quartet (Mildred Dilling, Gertrude Hopkins, Betty Paret, Lorna Allen).

It was a morning of courtly music, played in a courtly manner, and chosen with an eye to its grace and beauty. The Rameau Pièces en Concert which opened the program, enlisting the talents of Miss Blaisdell and Mr. Durieux, as well as Miss Dilling, accomplished the difficult feat of presenting what is old and tried in such manner that its beauty is enhanced by its years, and yet with a touch of the *naiveté* which marked its time. There were solo items which gave the audience an opportunity to hear the unique abilities of Miss Dilling in their full content. The delicate figures of Mozart, and the more recent idioms of contemporary harpists were played by her with a wealth of color and feeling which neatly concealed the mechanics of her playing. The Dilling ensemble reflects the abilities of its director, and though the Mozart minuet and Rameau gavotte were roundly applauded by the children, the Grieg Norwegian Dance which followed as an encore seemed to please them most.

There were also items for the string ensemble, headed by Mr. Durieux, and the program was completed with Ravel's Introduction and Allegro for harp, flute, clarinet and string ensemble.

Boston Symphony Orchestra A Carnegie Hall matinee audience found much to rejoice at, in the music, the conducting, and the playing at this final seasonal New York concert of the Boston Symphony Orchestra.

Serge Koussevitzky's tasteful musicianship, warm temperament, and graphic powers of delineation were superbly in evidence throughout the recital, and he richly deserved the flattering demonstrations bestowed by his listeners.

The program had only three numbers, Roussel's F major suite, Sibelius' seventh symphony, and the ever popular fifth by Tschaikowsky.

Roussel's pleasant and skillful score is familiar here, and represents an amiable example of the current tendency to fill ancient forms with modern content.

Sibelius' present renewed hearings still find many persons unable to feel deep enthusiasm for his works in the larger forms, while those who respond to them, like the Sibelius pages very much indeed. He is preponderantly introspective, somewhat gloomy, and inclined to be prolix. His musical workmanship shows consistent dignity and thoroughness, but his themes are not of the kind to make immediate and lasting appeal.

Tschaikowsky's gloriously impetuous, passionate, and irresistibly melodious symphony exerted its usual tremendous appeal, and was presented by the zestful conductor and his masterly orchestra, with overpowering sweep, brio, and brilliancy. Cheers mingled with the prolonged applause at the end of the concert.

Harvard Glee Club This seventy-fifth anniversary program by the Harvard Glee Club, in Town Hall, brought to hearing a program of fine catholicity and taste, sung in the highly sensitive style of this organization, under the direction of its noted conductor, Dr. Archibald T. Davison.

The music performed included choruses from Gluck's Orpheus and Sullivan's Princess Ida; liturgical works by Vittoria and Tschesnokoff; folk numbers from French, Russian and Scottish sources; modern compositions by Holst (Dirge for Two Veterans, in which players from the Boston Symphony Orchestra supplied the brass and percussion accompaniment) and Hymn to Manas (F. Fuller, soloist); Stanford's Cavalier Song (J. S. Colman, soloist), Arensky's The Steaming Rill (cello obbligato by Yves Chardon), Brahms' Secret Nook and Handel's Let Their Celestial Concerts All Unite.

The refinement of style of this glee club is familiar to those who have heard the group not only in its own concerts, but assisting the Boston orchestra and other organizations in various ambitious productions. Dr. Davison has attained his ideal of a singing unit of finesse, expressiveness and tonal purity, and has also upheld program standards in a way to set a wholesome example for other college choruses. The beauty of the choral singing in such numbers as Vittoria's Ave Maria was outstanding. Applause throughout was warm, and encores were granted.

APRIL 9

Philharmonic Orchestra The third concert in Toscanini's Beethoven cycle, last Sunday afternoon at Carnegie Hall, was sold out, with many standees. The multitude was rewarded amply when the Italian maestro opened his program with a magical reading of the Pastoral Symphony.

As happens with many compositions under this conductor's baton, the sixth symphony revealed unsuspected glamour, poetry and refinement of effect in his interpretation. The genial composition took on a restrained and exquisite tonal quality; the somewhat square-cut rhythms of the work were softened and remoulded with a delicate and remarkable sense of rubato; the rather naïve character of some of the thematic content was given its properly brisk folk accent; and there were the familiar Toscaninian precision and dramatic "drive," so that even the cuckoo chirped its measures in exemplary and even exalted tones. The whole reading was deeply impressive, and, somehow exciting—a fact demonstrated by long applause, bravos, and repeated recalls of the conductor, with the men standing.

The second half of the concert consisted of the fifth symphony, played with an equally meticulous attention to tonal subtleties, delicate dynamic gradations, and remarkable flexibility of rhythm. The most popular of all the Beethoven works was endowed with a force and nobility of utterance, lyric splendor and unanimity of playing that brought an extended ovation at the close for the conductor and the players. Certainly, Toscanini's review of these great and familiar works is proving one of the most important and stirring events of the musical season.

Radio Artists in Concert

A short musical program was presented by several radio artists at a dance given by the Young Folks League of the Rubel Society in New York City on March 26. Among the artists heard on the program were Rex Sheridan, Dorothy Frank, the Symphonic Harmonicas, Anthony DeSoto, Grace and Louise Clement and Irving Hirsch.

Choir Presents Austin Song

Grace Leadenham Austin's composition, At Eventime, was the opening number on a recent program of the choir of the First Presbyterian Church at Flushing, N. Y. The concert was given on March 14 under the auspices of the Men's Club. Miss Austin was in the audience and was introduced by Harvey Hindermyer, leader of the choir.

EDUCATOR HONORED

ALBERT EDMUND BROWN,
director of music at Ithaca College, Ithaca, N. Y., has been awarded the honorary degree of Doctor of Music by the New York College of Music, New York (Carl Hein, president). Dr. Brown, before going to Ithaca, had been music director in several New England cities and served on the faculty of State Teachers College, Lowell, Mass., Boston University and the Chautauqua Institute. His connection with Ithaca College dates from 1924.

Contemporary American Composers

A. WALTER KRAMER
PARTING IN AUTUMN—MEETING IN SPRING..(Coloratura)

FRANK LA FORGE
PASTORALE .....(Coloratura)

POWELL WEAVER
DREAM-DAWN .....(Tenor)
A BOOK OF VERSES.....(2 Keys)

MARSHALL KERNOCHAN
PORTRAIT .....(Baritone)
YOU'LL LOVE ME YET.....(Tenor)
OUT OF THE ROLLING OCEAN.....(Dramatic Soprano)
SONG OF YLEN.....(Lyric Soprano)

CHARLES WAKEFIELD CADMAN
GLORY .....(3 Keys)
INSTRUCTIONS TO A LADY'S MAID.....(Soprano)

CARL BRUNNER
DE GREY OWL.....(Baritone or Contralto)

LOUISE SNODGRASS
WITH ALL OF DUBLIN LOOKIN' ON.....(Baritone)

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Willa Bee Atkinson
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Lawrence Beste
*Mary Rives Brown
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Music Notes From Coast to Coast

AKRON, O.—With the annual meeting on April 3rd at the Jewish Center, the season's activities for the Akron Civic Music Association have closed so far as presentation of artists goes, but in answer to an interesting questionnaire sent out at the suggestion of the president, Alfred Herberich, members have indicated their extended interest and their desire to become active participants again at the start of the fall season.

The program of music at the annual meeting was under the direction of Prof. Elmer E. Ende, chairman of the committee that enlisted the talent, all of it from Akron. Almost entirely made up of members of the Akron Civic Music Association, much comment was heard on the excellence of the performance.

Since the Akron Art Institute has taken quarters in the M. O'Neil Co. store, the directors have added an interesting feature to the art exhibits, in the form of Sunday afternoon recitals. Each Sunday Akron musicians have presented a program of sonatas; the most recent one being given by George Guinter, pianist, and his talented eleven-year-old daughter Joan.

The Friends of Music Society used the Art Institute rooms for its March meeting, when the Inter-High School Orchestra appeared on the program, through the coöperation of Nellie Glover, one of the hostesses for the meeting and the music supervisor of Akron schools.

The Akron Symphony Orchestra, under the direction of Francesco De Leone, gave another of its concerts at Akron Armory the last of March. This organization is drawing more and more attention from an ever increasing audience. K. S. L.

FORT WORTH, TEX.—The Euterpean Little Symphony, sponsored and maintained by the Euterpean Club, has given its annual concert, led by Blanche Sarles, who organized it ten years ago. About half the players, including Miss Sarles herself, are members of the Fort Worth Symphony Orchestra, but they have remained faithful as well to the younger group, which numbers forty players. The principal program item was the so-called Clock symphony of Haydn. The soloist was Margaret Merrifield, one of their own number, who returned from Baylor College, Belton, where she is studying with Walter Gilewicz as the result of winning the college's interscholastic piano contest last year. She played in impressive fashion the G minor Mendelssohn concerto.

The Chanters of Moslah Shrine Temple, directed by Sam S. Losh, gave a public program in the new Masonic Temple. This group, now in its ninth year, has taken its share in civic musical endeavor, as well as the esoteric affairs of its affiliation. The Chanters also gave a program during the month in Wichita Falls.

Carl Wiesemann, organist and director at St. Matthew's Cathedral, Dallas, and one of the foremost concert organists of the State, was presented in recital at Southwestern Baptist Theological Seminary by the Fort Worth Chapter of the American Guild of Organists. A program leaning to the moderns was capitally played and cordially received.

The Pro Arte String Quartet gave the last of their first season's concerts, choosing American works. The Southerners, a male quartet consisting of George Hutchings, George Cranston, Parker Willson and Victor Acers, and Marius Thor, first violinist of the quartet, were soloists. Mr. Thor played an especially worthy composition, Romance by Dot Echols Orum, wife of the quartet's second violinist. The quartet presented Landscapes (Ernest Bloch) and quintet in F minor (Samuel Gardner), with Virgean England Estes as pianist. This imposing work, significant in thematic material, masterly in craftsmanship and emotional appeal, made a profound impression. E. C. W.

GRAND RAPIDS, MICH.—The outstanding musical event of this month was the appearance of Ossip Gabrilowitsch, pianist, as soloist with the Grand Rapids Symphony Orchestra. He was enthusiastically received by a record audience.

James Sheppard, president of the Orchestral Association, was the speaker at a recent St. Cecilia program. Other participants were Mrs. Mildred Freeman Gray and Mrs. B. H. Masselink, sopranos; Mrs. William Van Steenbergen, contralto; Virginia Martineau and Raymond Kondratowicz, pianist; a string ensemble (Mrs. Gerrit VanKingelesteyn and Donna Slootmaker, violinists, Madeline Holmes, cello, Ruth Pedegrom, pianist) and Mrs. R. A. Dorman, accompanist. Mrs. J. E. Finnegan was chairman. Another program was given by Mrs. Floyd W. Longyear, soprano; Alida VandenBerge, pianist; Louis Evans, cellist; Maria Lund Royce and Joseph Evans, accompanists; with Mrs. Stephen W. Collins, chairman. A morning program was presented by Mrs. Leo J. Schloss, Mrs. Helen Robinson Mosher, Mrs. Karl Dingeman, sopranos; Dorothy Marsman, mezzo-soprano; Mrs. Kathryn Gutekunst, contralto; Mrs. Lois Richards Houston, cellist; Mrs. Dorothy Pelck McGraw, Mrs. Hazel Muir Watkins and Miss Martineau, accompanists. Mrs. Helen Baker Rowe gave a short talk on musical current events.

Using seven slow movements from the sonatas of Beethoven, Karl Andersch gave a lecture-recital on the Adagios of Beethoven. The day was in charge of Mrs. Herbert Morrill. Mrs. Augusta Rasch Hake arranged a program which was given by Caroline Fales, Mrs. M. W. Shillinger, sopranos; Mrs. H. W. Garrett, contralto; Betty Wilkinson, violinist; Mrs. Hugo Kutsche, pianist; the St. Cecilia Chorus (Mrs. Jeannette Brumbaugh, director); and Mrs. Royce, Mrs. O. B. Frye, and Elizabeth Baxter, accompanists. Mrs. Royce and Mrs. Frank Lusk, soprano, gave a program of Mrs. Royce's songs before the Muskegon Musicale recently.

Earl Kardux, tenor, has sung two programs in Holland, and one in South Haven this month.

The following advanced pupils of Marguerite Colwell were heard in recital: Seranna Botting, Pauline Von Prooyen, Alyce VanderMey, Anne VandenBerg, May Botting, Joan Kingma and Mrs. Evelyn Nieboer Hauenstein. H. B. R.

MIAMI, FLA.—Much interest was shown by music-lovers and friends of Helen Flanagan, soprano, April 3, at Recital Hall in the annual program offered by her. She was assisted by the Faculty Trio of the University of Miami Conservatory. Miss Flanagan won new laurels with her natural voice of lovely quality and her instinctively musical manner in using it. Joe Tarpley gave adequate support as accompanist. The Faculty Trio (Hannah Asher, pianist, Albert T. Foster, violinist, Walter Grossman, cellist) are known for their work as soloists and their finished publishments of chamber music. A. F. W.

NEW ORLEANS, LA.—Lawrence Tibbett lavished his facile baritone and histrionic interpretations upon a capacity audience in the Municipal Auditorium, at the final concert in the season's series sponsored by the Philharmonic Society of New Orleans, affiliated with the Community Concert Association. Tibbett's extensive program ran the gamut from pure recital material, operatic arias, into the realm of popular music, to which he added encores almost equaling in number the printed program, and which were clamorously urged by his hearers.

A new feature this year has been the two concerts in the Young Artists' Series of the Philharmonic Society, in which student musicians were introduced. The first of these presented Carmen Rosell, a soprano of undeniably promising ability, and Yvonne Le Baron, talented pianist. Cora M. Sadler acted as accompanist. Marjorie Jaubert and Lucille Comes, pianists, shared the second program.

An interesting Evening of German Music was numbered among the monthly activities of the New Orleans Music Club. Ralph Squires, young pianist, recently returned after several years study and work in the North, opened the recital with the Schumann Etudes Symphoniques. German vocal music was presented by Eola Berry Henderson, soprano, accompanied by Clara del Marmol; and by Paul Ryman, tenor, with Blanche Prince at the piano. Harby Kreeger, violinist, was accompanied by Sara Isaacs. The program concluded with the Schumann quintet, op. 44, in which there appeared Gladys Pope, first violinist; Mrs. Manuel Duvic, second violinist; Philippe Schaffner, viola; Mrs. Chester Lob, cello, with Mary V. Molony at the piano.

The study of modern music has been the year's aim of the study group of the New Orleans Music Club. The most recent program, miscellaneous in character, was directed and performed by Sara Isaacs (who provided program notes) and Attica Aitkens, both pianists. O. M. L.

Recent Activities of Gertrude Hopkins

Gertrude Hopkins, harpist, includes among her recent New York engagements appearances before the New York Matinee Musicale, at the Hotel Astor, New York; with Mildred Dilling and a harp quartet at the Essex House Morning Musicales, and in a program for young people at the Barbizon-Plaza. Out-of-town programs have been given by Miss Hopkins before women's clubs in Hackensack, N. J. (a reëngagement), Paterson, N. J., and the Arion Society of Brooklyn, N. Y. In addition she has been heard at private receptions in New York and Montclair, N. J.

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Miscellaneous Concerts and Musicales

Victor Herbert Memorial Event

The Victor Herbert Memorial, founded by Lucy Cotton Thomas to provide aid to indigent musicians, gave An Evening with Victor Herbert at the Metropolitan Opera House, New York, April 9. Victor Herndon was director-general, Harold Sanford musical director, and the committee consisted of eminent musical and theatrical persons. The concert was under the immediate supervision of Leo Edwards, and the orchestra was conducted by Josef Stransky, Henry Hadley, Harold Sanford, Charles Previn and Nathaniel Shilkret. A long program was presented by Douglas Stanbury, Barbara Maurel, James Phillips, Frank Bishop, Granville English, Lita Moray, Betty Blanc, Berenice Alairé, Helen Alexander, Sylvia Miller, Eleanor Richardson, Grace Fisher, Walter Woollf, Gladys Rice, Nancy Garner, Reinald Werrenrath, Yvonne D'Arle, Norma Day, Helen Yanke, Carol Deis, Georgia Standing, Clifford Lang, Rafaelo Diaz, Dorothea Edwards, Orville Harold, Caroline Andrews, Fritzi Scheff, James Melton, Carmela Ponselle, The Radio City Music Hall Chorus, Leon Rosebrook and Everett Marshall. A large audience indicated by its presence that it approves the project of Mrs. Thomas and her associates, and consistent applause went to the performers throughout the exceptionally lengthy concert.

F. W. R.

* * *

Musicale at La Forge Home

DARIEN, CONN.—The first in a series of programs under the direction of Frank La Forge and Ernesto Berúmen to be presented monthly at the Darien home of Mr. and Mrs. La Forge, was given on April 2. The participants were Emma Otero, Cuban coloratura soprano; Frances Blaisdell, flutist; Manlio Ovidio, baritone; and Mr. La Forge, who opened the program with a group of organ numbers, displaying his accustomed mastery of the instrument. Miss Otero sang the Mad Scene from Lucia, with Miss Blaisdell supplying flute obbligato. The taxing aria was given a notable exposition, the runs and trills consummated with ease, the voice and flute blending in exemplary fashion. Mr. La Forge's accompaniment completed the ensemble. Mr. Ovidio appeared, clad in striking Spanish costume, and offered appropriate songs. His voice has richness, and the rhythmic lilt of his numbers was projected with skill. Miss Blaisdell was the next soloist, with Mr. La Forge at the organ. She gave a fine exhibition of flute playing. Miss Otero appeared again in a Spanish group, and, in conclusion, Mr. Ovidio sang an aria from Don Pasquale. The large audience gave every evidence of enjoyment throughout the program. The next concert in the series is set for May 7. S.

* * *

Celia Saloman at The Barbizon

Celia Saloman, pianist, appeared in recital at The Barbizon, New York, March 28, playing the Toccata and Fugue in D minor of Bach-Tausig, Schumann's Fantasie, Chopin and Brahms pieces, and numbers by Scriabin, Prokofieff and Ernest Toch. Miss Saloman is a native of Orlando, Fla., and a graduate of Rollins College, in that state. In New York she has studied with Ernest Hutcheson and won a Juilliard fellowship, and more recently Carl Friedberg has been her teacher. Miss Saloman is a member of the artist faculty of Greenwich House Music School.

* * *

Gruen Pupil Plays at Neighborhood Music School

Arthur Roberts, pupil of Rudolph Gruen, gave a piano recital on March 27 at the Neighborhood Music School, New York. Mr. Roberts is a candidate for graduation. He played two Bach numbers, Beethoven's sonata, op. 27, No. 2, Schumann's Symphonic Etudes, and pieces by Ravel and Debussy. The program was a comprehensive one, well selected to show the scope of the pianist's talent, and he played it with poise and musicianship. He has an excellent technical background and his interpretations have merit and imagination. M. L. S.

* * *

Morning Choral Spring Concert

The spring concert of the Morning Choral, a woman's organization in its fourteenth season, was held at the Brooklyn (N. Y.) Academy of Music on April 6.

Frederic Baer, baritone, was guest artist and appeared in two solo groups, in addition to singing with the club as soloist in Wachtmeister's The Taj Mahal. Mr. Baer achieved a nobility of utterance and a sensitive adaptability to mood and character in songs ranging from Beethoven, Brahms and Moussorgsky to Negro spirituals. His diction, range and color were admirable and he was recalled three times on his last group.

Outstanding among the choral numbers was the premier presentation of Gena Branscombe's choral cycle, Youth of the World, the composer conducting. The cycle of three memorial pieces were titled Airmen, Maples, and Youth of the World, accompaniment instruments including piano, trumpet, cello, violin and tympani. As one of our leading composers Miss Branscombe has given us ample evidence in the past. In presenting her work for the first time she also disclosed unusual ability as a lyricist and conductor. It is one of the most convincing testimonials as to the mockery of war we have heard. The work is effectively scored, sensitive to dramatic values and surcharged with the buoyancy of youth. Miss Branscombe was given an ovation.

Mrs. Frederic M. Davidson, president of the club for many years, was presented with a floral tribute from members in behalf of her faithful service. Herbert Stavely Sammond is conductor of the Morning Choral and Ada Zeller, accompanist. Everett Tutchings was the accompanist for Mr. Baer.

D. K. A.

* * *

Community Center Faculty Gives Program

The admirable series of chamber music concerts given at the Community Center, New York, under the auspices of the Community Center Conservatory of Music, was concluded on April 3 with a program by a faculty ensemble which included Boris Koutzen and Max Tartasky, violins; Joseph Vieland, viola; Jean Schwiller, cello; Ariel Rubstein, piano. Assisting the faculty were George Morgan, baritone and Ralph McLean, clarinet.

The Brahms clarinet quintet in B, op. 115, was given a musicianly reading. The wind instrument blended especially well with the strings in the slow movement, although throughout the performance the shading and balance were excellent. Following the quintet Mr. Morgan sang four Brahms songs and two by Taneieff, displaying a voice of good quality and effectively bringing out the divergent moods of the various numbers presented. Ariel Rubstein, director of the conservatory, not only played sympathetic accompaniments for Mr. Morgan but also displayed fine musical sensitivity when presiding at the piano for the final number on the program, Taneieff's piano quartet in E major, op. 20. The close attention of the audience testified to the appreciation of the manner in which the quartet was played. G. N.

* * *

Music Society of New York Presents Artists

The season's seventh musicale was given by the Music Society of New York (Clara Dellar, director) at the Hotel Gotham on April 4. The artists were Rita Neve, pianist, Anna Reichl, coloratura soprano and Harry Stoops, tenor. Edna Sheppard was at the piano for Miss Reichl; Paul Sargent for Mr. Stoops. Miss Neve began with a group of Liszt pieces, in which she displayed the requisite technic and tone painting delicately attuned to the musical content. Later she was equally effective in Chopin numbers and items by Cyril Scott, Norman Demuth, Edwin Benbow, John Ireland and Josef Holbrooke. Miss Reichl, who is an attractive brunette, offered songs by Bishop, Rimsky-Korsakoff, and Scott, the Caro Nome aria from Rigoletto and the Czardas from Die Fledermaus of Strauss. Her voice has volume and is ingratiating in quality. She has good control and an artistic delivery. The tenor exhibited his talents in Musica Proibita and Serenade Rimpianto by Toselli, a Puccini excerpt and other numbers. Although his singing was marred by an occasional unsureness, Mr. Stoops has ringing tone and good style and his portion of the program gave much pleasure. Both accompanists fulfilled their duties in excellent style. S.

* * *

Milo Miloradovich Heard at The Barbizon

A diversified and interesting program was given on April 4 by Milo Miloradovich, soprano, at The Barbizon, New York. Rudolph Thomas was at the piano. Miss Miloradovich first offered Purcell, Lully and Mozart numbers, the last an excerpt from the Marriage of Figaro which she sang with much verve and effectiveness. Lieder by Schubert and Strauss followed, projected with excellent style and observance of mood; two songs of Ravel, and the Depuis le jour aria from Charpentier's Louise; and a group in English by Rachmaninoff, Gretchaninoff, Carpenter and Hageman.

The singer has a broad, pliant voice, of fine timbre and governed by natural warmth of feeling and discrimination. Mr. Thomas provided an exquisitely tempered piano background, admirably calculated to sustain and complement the singer. The audience, a numerous and cordial one, demanded several additional numbers. M. L. S.

* * *

La Forge Pupils at Bowery Mission

Frank La Forge presented a group of his pupils in recital at the Bowery Mission, New York, April 6. David Collins, basso, gave much pleasure with his rich voice in miscellaneous numbers. Ruth Ebbs, soprano, proved artistically and vocally excellent in Italian items. James Reynolds, baritone, showed marked progress since his last appearance and was heartily applauded. Orsala Pucciarelli, coloratura soprano, sang the Shadow Song from Dinorah and revealed a voice of flexibility and accuracy. Julian Marshall, tenor, was another effective performer, singing with skill and pleasing tone. Jessica Markman, soprano, has a voice of good quality and range. The accompanists, Beryl Blanch, Helen Crenshaw and Isabel Gordon, all performed their tasks creditably. S.

* * *

Rose Ricciardi Offers Song Recital

A full house greeted Rose Ricciardi, soprano, at her début recital in Chalif Hall, New York, April 2. Four song groups, in English, French and Italian, held promise of interest, an anticipation well carried out. The beautiful voice of the young singer was well displayed in old-time airs by Handel, Donaudy and Bishop. Her flowing legato in

ROSE RICCIARDI

Le Nil (Leroux) and Romance (Debussy) was noted, and the dramatic climax on the high tones of Godard's Le Tasse. That she is capable of operatic impulse was shown in Pace, Pace (Verdi), sung with ardent temperament; so enthusiastic was the applause that she added a graceful ballad in waltz-tempo, Jamie Dear.

Miss Ricciardi's spontaneous expression and intelligence illumined every item on her program, especially the Italian group, Mal d'Amore, (Buzzi-Peccia), Nina, (Tanara), and In Mezzo Al Mar (Sadero), all sung with winning style and charm; her encore was Girometta. A finale to the recital consisted of songs in English by Glière, Whelpley, Homer and Horsman, of which 'Spacially Jim was redolent of humor; the outpouring of voice and sentiment in Bird of the Wilderness brought a fine high A-flat at the climax, with enduring acclaim by listeners, resulting in added encores. Ora McCord Wheatcroft played expressive, but too loud, accompaniments. Noted members of the clergy were in the audience, and the concert had an influential list of patrons.

F. W. R.

Chicago

(*Continued from page* 12)

partment, recently presented twenty of her younger pupils in recital.

Robert Long, student of Graham Reed, won the state division contest sponsored by the National Federation of Music Clubs.

ART INSTITUTE ARTISTS SERIES

The April 2 program in the artist series being presented at the Art Institute under the auspices of Mu Phi Epsilon Sorority, was unusually interesting in that it contained Liza Lehmann's song cycle, The Golden Threshold, delivered by a capable group of soloists. Mary Jeannette Hoffmann, soprano, Avery Johnson, baritone, Lavon Graham Holden, contralto and Arthur Kraft, tenor, gave an admirable performance of the lovely work, thereby delighting the large audience. At the beginning of the program Esther L. Rich and Mary Curry Lutz played two-piano numbers by Schumann and Lecuona, which met with the full approval of the listeners.

RENÉ DEVRIES.

Artists Attend Horowitz Concert

Among the audience at the concert of Vladimir Horowitz in Carnegie Hall, New York, March 29, were Wanda Toscanini, Lillian Gish, Rachmaninoff, Gieseking, Paul Althouse, Sophie Braslau, Gregor Piatigorsky, Ugo D'Annunzio, Edward G. Robinson, Eugene Ormandy, Germaine Schnitzer, Mieczyslaw Munz and Carlos Salzedo.

Marie Powers Scores in Verdi Requiem

SUNBURY, PA.—Marie Powers, contralto, pupil of Frank La Forge of New York, sang in the Verdi Requiem here on April 5. Miss Powers was the only one of the soloists to sing her role without the aid of score and her success was outstanding. C.

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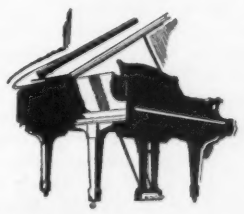

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Cable address: Musicurier, New York

LEONARD LIEBLING ..... Editor-in-Chief
HORACE JOHNSON
WILLIAM GEPPERT
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IRVING SCHWERKE (Paris) ..... Associate Editors
J. ALBERT RIKER ..... General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.

BERLIN, GERMANY—CLAIRE TRASK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 7718.

PARIS, FRANCE—IRVING SCHWERKE, 19 rue Mirabeau XVI. Telephone Jasmin 00.93. Cable address, Musicurier, Paris.

MILAN, ITALY—DOROTHY STILL, 59 Via Romolo Gessi.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

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New York April 15, 1933 No. 2766

Radio, radio everywhere, and thousands of musicians out of work.

—o—

In balancing the world's musical budget of the moment, experts find a continued deficit of melody.

—o—

"Opera for the people." What does that mean? Is there also opera against the people?

—o—

It is amazing how many persons do not even like the music they ought to love.

—o—

Which is the biggest and best musical paper in the world, and why are you reading it at this moment?

—o—

Youth Is Served

That young people have definite ideas about music was recently revealed when the opinions of the new generation about the art were invited in a statement from the podium by the conductor of the Philadelphia Orchestra. Early in March an experimental concert was given in Philadelphia for auditors between the ages of thirteen and twenty-five, looking toward a possible series of such events next season. At that time, the young listeners were encouraged to state by letter their opinions and preferences in matters of program selection, days and hours when the concerts should be given, and their general attitude toward the project.

Since then the mails have been fairly loaded with eager screeds from the enthusiastic and appreciative youngsters of the Pennsylvania city. The ideas expressed by pen and typewriter are reported to be anything but nebulous. Youth is proverbial for its volatile vision, and in this case flashing imaginations have drawn up a brilliant panoply of tonal wonders that would tax even the enterprise of a famed and long-seasoned conductor.

As to the hour for the concerts, the consensus of opinion seems to favor Thursdays at eight; though one plaintive feminine adherent of an opposition plan to hold the concerts on afternoons, inquires: "After music like that last night, how could people possibly be expected to sleep? We ourselves don't mind that so much, but you must admit that it's rather hard on a teacher to have a hopelessly sleepy class." Here appears at once the horrible prospect of a clash between pedagogy and the sonata form; but if this remote contingency should come to pass, it would not be the first time that academic things have met their Waterloo when faced by iconoclastic musical genius.

On the other hand, all the young auditors—with the natural good sense and rightness of values of those whose standards have not been debased by excessive exercises in politics, professions or money-grubbing—are enthusiastic about the project. An especially touching letter is that from a bus-boy in a restaurant (whom somebody with quite a different sort of slant on cosmic matters is evidently exploiting for his own gain). This youth is simply and fervently grateful that the prices for the concerts will include seats for fifty cents. He makes no complaint, accepts his fate philosophically; but that letter speaks volumes on the moot question as to whether the youth of today is as idealistic as, or more so than, his father and his grandfather. It also provides an exceedingly good reason why concerts for the young (not the children of more or less privileged classes, but those in early adulthood, whether or not they have much money) should be provided on a wide scale by many more American cities.

—o—

Psychoanalyzing Wagner—and Pippins

The chief distinction of masterpieces is that they manage to withstand so much elucidation, editing and what not. This being a Wagner year (a fact of which even the dwellers in Arctic regions must by now be aware), the music of this composer, probably the most thoroughly tabulated and schematized in all the realm of tonal art, is undergoing a still more minute classification.

Some years ago the incorrigible George Bernard Shaw—then still practising the art of music criticism, and in his political beliefs only mildly pink—erected a marvelous facade of economic interpretation over the prostrate form of the Niebelungen Ring. The argument of the music-dramas, he said, was clearly a thinly disguised preachment against the evils of the capitalistic order. Did not the greed for gold wreck nearly all the beings of the dramas, and reduce such precious things as love, honor, happiness and even life to naught? Perhaps the composer did embody his revolt against materialism and loveless hope for gain in the mighty poems of the cycle. But the years have gone by and, to our knowledge, no classes in economics have been organized with the Ring texts as their source book, whereas the music-dramas are still sung as operatic art works in all the music centres of the world.

These supreme products of musical and poetic genius, fused at white heat, will still conceivably be delighting musical audiences long after the latest effort at interpretation has been forgotten. They will certainly outlive a rather humorless attempt to treat The Ring as a textbook of psychoanalysis, exemplified in an article by one Georg Groddeck of Baden-Baden, in the January issue of The Sackbut (London). Apparently there is still a Central European school of orthodox Freudians, although in the psychological world at large there has been for some time a strong reaction against the literal application of the Viennese physician's theories, at least in their most restricted sense.

Herr Groddeck believes that "the heart of The Ring is the Siegfried section, with its climax in the scene with Brünnhilde. . . . At some time or other," he continues, "there came to me the idea that it is not a lover whom Siegfried finds, but his mother." This realization, he says, brought "a new . . . shattering revelation . . . to me of the meaning of the whole poem. . . . I felt the full force of the Oedipus complex, as Freud has called it. . . ."

And although he admits that his interpretation may not be "authentic," the writer devotes a number of pages to quotations from Wagner's text that seem to fortify his assumptions that "for Siegfried, as for all men, there is no love but mother-love. . . . When we love others, it is only because we see them in her image."

Now, there is undoubtedly some truth in the theory that human beings select their mates to conform to a mental image of the qualities of a beloved parent. It would be strange indeed if those early impressions—the only ones the child can receive in formative years—should not remain for the recipient throughout life as the highest form of the good, the beautiful and desirable. But what sane man believes that his mate is, in reality, his mother? Such an idea would certainly have moved the Herculean, child-like Siegfried of northern saga to incredulous laughter. The only Wagnerian hero at all troubled with such notions is Parsifal, and he, poor thing, among all the heroes of the music dramas, undoubtedly possesses the lowest intelligence quotient.

The thesis is, moreover, somewhat complicated by the fact that the family trees in the Wagnerian epic are painfully entangled. If Siegfried is really a son to Brünnhilde, Herr Groddeck has to refute the cold fact that he is her nephew through both parental lines, since she is the step-sister of both his father and his mother. (Some of these distressing problems undoubtedly resulted from an exaggerated tendency toward inbreeding on the part of the denizens of Valhalla.) However, so slight a hurdle will not embarrass a good Freudian. He surmounts it, if not triumphantly, at least creditably, going on to read hidden symbolisms into many of the sacred stage properties of the Bayreuth dramas.

There are, for instance, the golden apples on which the gods rely to keen them eternally youthful. Does Herr Groddeck take the easiest way by falling back upon the comfortable medical adage that "An apple a day keeps the doctor away"? Not a bit of it! By a process of most ingenious reasoning, he connects those pippins with the fruit of the Tree of Knowledge in the Garden of Eden; and every Sunday school pupil will tell one what a pother they stirred up in prehistoric Judea! As for Wotan's staff with the magic runes, the disfiguring patch that the Omnipotent Oom of the Wagner cycle has worn over one eye from time immemorial (perhaps as the result of an unfortunate predilection for street brawls), Siegfried's trusty sword Nothung, and other concerns of the harried Metropolitan stage manager—the meanings, at once unholy and delightfully daring, that a Freudian imagination can read into these is nothing short of amazing.

Commentators of this sort may conceivably provide a fillip for jaded palates by discovering phallic symbols on every other page of familiar masterpieces. But we doubt whether these "discoveries" have anything to do with the essential greatness and inspiration of art works. More: we do not believe that the creators of these works ever thought of them in this way. They would probably be the most surprised of men, if they could return from the region of shades and overhear a sapient modern theorist holding forth upon the subject of their brain children.

Herr Groddeck, and countless other writers like him, despite all their ingenuity and patient labors of research, have committed a fundamental error—one which invalidates their work—when they have laid hands upon art products, which are creations of fancy, not fact, and utilized them as the basis for a case-history. At best, these efforts will show us unrevealed facets in the personality of the composer or author; at worst, they serve to show the type of mind possessed by the commentator. They will never yield a jot more of appreciation of the art works that are thus torn apart in a mistaken effort at "interpretation."

—o—

Opera on Its Way

Now and again that old bugaboo shows its head: the one that whispers that opera is but a straw-man, kept alive by artificial manipulation, that if we stopped working over him with our respirator he would collapse. Is that so? Or has opera continued, now as in its inception, to be a sort of barometric record of the culture of the age?

In the days of its early youth, comparatively recent, too, as art-forms measure time, what could have been more true to its age than the classic mold in which it dressed itself? For the names of its protagonists, Orfeo, Euridice, Telemaco, and Dafne had been given to the world to love by the revivifying effects of the Renaissance.

Nor is it surprising that Hanoverian England should have been expressed in an opera so stodgy that not even Handel's gift for melody could save it from being laughed to death in The Beggar's Opera.

No one can question the authenticity of the claim that Wagner is the voice of Germany's romantic past. Only folk-tales of gods and heroes set forth in music as sumptuous as the Valhalla the giants built could have expressed that colorful age.

And only the French impressionists could have given us Louise, Pélléas et Mélisande, Ariane et Barbe-Bleue. Nor could Boris or the Snow-Maiden have come but out of Russia; nor Coq d'Or.

Then is it only suddenly, and today, that opera has died? But against that contention we have to offer the sensational effect of Wozzeck and of the Emperor Jones. Just what this present-day culture is no one can say. But that opera is still its handmaiden does appear, that voice from which tomorrow's historian shall write us down for what we are, without which he might even find us difficult of explanation. Opera dead or dying? On the contrary. Together with poetry and drama, symphonies and ballets, opera is on its way: but where it will go from here nobody knows.

VARIATIONS

By Leonard Liebling

For several years I had been told during my summer stays in Europe that Paris harbors a new composing musical genius, a young Russian named Igor Markevitch, now twenty-one years old. No opportunity offered for me to hear any of his music, however, until last week, when Serge Koussevitzky gave his Boston Symphony Orchestra concert at Carnegie Hall, and performed a suite, Rebus, by Markevitch.

I saw the score on Koussevitzky's studio desk in Paris last June, and asked him what he thought of the work. "Very interesting," he replied, with typical diplomacy.

After hearing Rebus, I cannot help feeling that the reports of Markevitch's genius, as so far revealed, are strongly exaggerated. He has caught and set forth all the rhythmic tricks which every young modernistic musician seems to master easily; and by the same token, he apparently finds no difficulty in utilizing the entire technical possibilities of the orchestral instruments. In Rebus he makes them cackle, chortle, chatter, cut all sorts of propulsive capers, do hops, skips, and jumps, and turn somersaults through hoops. The composition is an ode to staccato, an epic of percussion. Less flamboyantly stated, the work is a huge Etude for orchestra. In the case of the Boston Symphony Orchestra, Markevitch's set of exercises proved nothing, as that organization had many times before demonstrated its ability in the department of facile and brilliant execution.

In the six movements comprising Rebus, Markevitch utilizes varied rhythms based on a square cut fragment of motif which any musical child could invent. The complications that he derives are tonal mathematics, put together by rule of thumb. He has evidently the same sort of talent possessed by juvenile prodigies at chess. His Rebus is at least well named.

Where, however, is the pure joy of making music, the love of the beauty of sound as we find it in the early works of other youthful geniuses like Mozart, Beethoven, Schumann, Chopin, Schubert, Mendelssohn, and even Korngold? One seeks in vain, while listening to Rebus, for a few measures that reflect warmth, poetical imagination, emotion of any kind. There are none. The music leers but it does not lyricize; cynicism takes the place of sentiment; flippancy, of feeling.

The separate movements of Rebus are entitled Prelude, Dance de Pauvreté, Gigue des Nez, Variations des Pas, Fugue des Vices, Parade. The solution of the "Rebus," the composer informs the program annotator, is the French proverb, *Pauvreté n'est pas vice*. Why all the talk about vice? It seems fairly well established by this time that music *per se* cannot express vice. Even in Strauss' Salome, the vice is in the libretto but not in the score.

Markevitch grew up in Paris under the musical influence of men like Milhaud, Honegger, and Stravinsky. The lad also heard plenty of Prokofieff, and maybe something of Schönberg and Hindemith. It is no wonder that our young hero imitates those examples, but that makes him merely a clever copyist, and not a genius.

Last summer, at Cap St. Jean, on the Riviera, Markevitch was walking with some fellow musicians when he stopped suddenly, kissed his own hands, and exclaimed: "I cannot help it. I adore myself. I am a genius." That is the sort of bunk which catches the *exaltées* and *impressionistes* of Paris and lifts its practitioners into the semblance of a cult. It belongs to the category of manifestations which prompted the French poet de Nerval to walk the Paris boulevards leading a pet lobster attached to a silver chain. It would appear that many two-legged Parisian lobsters are allowing themselves to be led —or misled—by the precocious Igor Markevitch.

* * *

Maybe the revived interest in jig-saw puzzles encouraged Markevitch to write his Rebus. The New York critics cut the opus to pieces, but I defy anyone to put it together again.

* * *

One now waits in fear and trembling for the first of the compositions from the young Nazi musical school which is being built up in Germany.

* * *

"I am wondering," asks Joseph Szigeti, "whether the inclosed, from my 'fan mail,' is funny enough for Variations?"

Yes, *Meister*, even funnier; and here it is, readers, in facsimile:

Eureka Cal
Mar. 14/33

Master Dojff Szety.

Dear Sir

I am writting you to tele you I heard you play last year I am an eight year old boy Violinest. The Recital you was on in Eureka was wonderful. I put on my second Violin Recital on Mar. 10. I am sending you one of my Programs. I hope to be as great as you some day. If you ever come to Eureka I want you to here me play my Violin.

please answer my letter as I would be proud to recive a letter from one so wonderful.

Your little Violin brother
Jimmy Bojias
1702 H St. Eureka

Jimmy studies with Professor Vasa Bauer, according to a program sent with the foregoing letter, and at his March 10 recital, the prodigy played works by Corelli, Viotti, Accolay, Mozart, Cui, Burleigh and Rehfeld.

* * *

An unusual letter is the attached, and I hope that its publication may result in some benefit to the writer, for the Musical Courier is not able to grant his request at the present time.

Dear sir:

My reasons for writing this letter emanate from two clear and deep-running convictions. First: That no one who has given himself so completely and so honestly to music as I have, can ever hope to do anything outside of music; and secondly that I will never be a great violinist.

But perhaps it would be advisable to sound without further delay the "leit-motif" of my letter. Pointless preluding may only ignite an antipathy which the most soothing rhetoric will never extinguish.

I am eighteen, and like many others, possessed of musical aspirations. As previously stated, my instrument is the violin, and when in my opening cadenza I spoke of never becoming a "great violinist," I was simply giving pen and ink expression to a reluctant belief which during the past few months has solidified into conviction. Yes, the more I think of it the more I am sure of it. I will never attain to that finish and perfection so necessary for present-day instrumentalists. Ah yes, I suffered the tortures of the damned and Hamlet before I yielded. But I am convinced it is the sensible—and much as I hate to use the word—practical viewpoint. Anything oppositional evolved and adhered to would be quixotic and chimerical—if not stupid.

I won't give you any tedious details about my violinistic accomplishments. But perhaps I will be brief and at the same time considerably illuminating when I divulge the three momentous and dooming facts—that I was not born in Russia; did not appear with a full symphony orchestra at the age of four playing the Brahms and Beethoven violin concertos; and that when I was twelve I was more interested in "making" the local junior baseball team than I was in mastering the intricacies of the second Kreutzer Etude.

But my capitulation and present attempt at compromise were as inevitable as beer. I breathe easier now, though admittedly, a few pains linger, and very probably will perennially linger, to make me occasionally weep over my lost "artistship."

But now fearfully for the climax; and before I express it, please remember, I make it with the humblest modesty and a deep cognizance of my many incapabilities. I am asking for employment with the Musical Courier. What? Anything! anything! most emphatically anything; and may I add with the same emphasis that the material side is an equally insignificant consideration. Work, congenial, and with the proper spiritual ingredients, is what I seek and most fervently hope will get.

All of which may sound unnecessarily heroic and hyperbolical. But darn it! How else can I be expected to convey my earnestness, my veritably bursting desire to work with and for the greatest of all arts? I am sure my field is music. What particular phase of music, is something which I hope a possible association with the Musical Courier will elucidate and determine.

I said unequivocally that my instrumental potentialities did not extend very far. But—does the term "musical talent" always imply exceptional instrumental ability? I think not. (At least, I hope not.) I insist again that my future is bound up in music. It has been an unceasing reality in my life since the farthest reaches of memory; and unconsciously and impalpably there have been forged bonds which have thickened right into indissolubility. In short, music is to me a very vital necessity.

Ah, I know, there are so many facts, so many truths, which will rise towering and inobviatable and cruelly stultify this frail and sanguine missive. Shall I recount them? No, they are too sickeningly obvious. Why should anyone, for example, want to employ an inexperienced eighteen-year-old when hundreds of men both competent and experienced, are ever and immediately available? Silence, and a diffident allusion to the extreme modesty of my request.

I love music. I have faith in her. I only hope that she will reciprocate that faith and let me work for her amelioration and greatness.

Yours truly,

N. A.

* * *

E. C. may find sympathizers with his poetized prejudices:

"I don't care for Delius;
And even less, Sibelius."

* * *

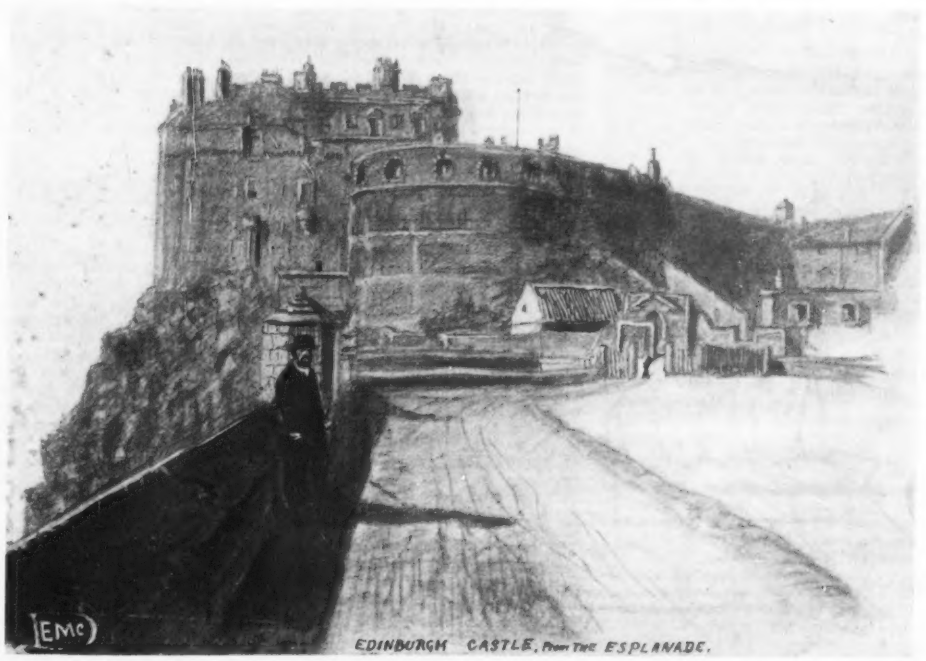
Malicious but not unfunny is B. G.'s comment: "Fateful seems the circumstance that 'The Three Penny Opera' (The Beggar's Opera) is playing at the Empire Theatre—across the street from the Metropolitan."

* * *

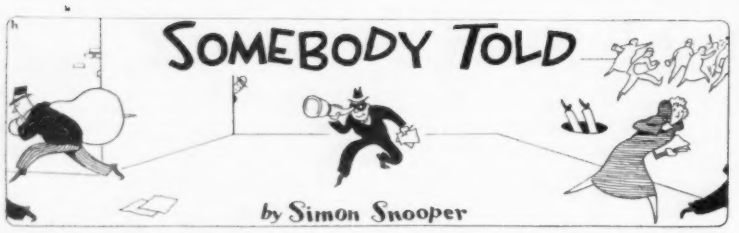
Some of the modernistic composers should be receiving more wages. They are skilled laborers.

* * *

Happy Brew Year.



DRAWING OF EDINBURGH CASTLE, MADE BY EDWARD A. MACDOWELL AT THE AGE OF ELEVEN. (Loaned to the Musical Courier by Mrs. Marian MacDowell.)



I think Spring Fever is in my blood. I am absolutely fed up with music and as far as musicians are concerned, I "woodin" cross the street to shake hands with the guy who controls all the money in the mints. What I want is to sleep, roam in leafy glades *a la* Beethoven, pick butterflies and chase buttercups. Toscanini's little hat no longer makes me smile; Coppicus' frigid greeting doesn't freeze me; Gatti's silence doesn't awe me; Hofmann's athletic prowess doesn't arouse envy; Downes' geographical errors do not titillate my superiority complex; and Althouse's ringing tenor no more causes emotional weakness to flood my ectoplasmic soul. What do you say, boys, let's go fishing.

* * *

Who in the world ever thought Elman would behave if kidnapped? After cooking two meals of his diet, the crooks would untie his bonds with ecstasy.

* * *

You know, Helen Chase, you should be careful how you eat brandy chocolates. The reaction is much more subtle inside and not out. I watched you nibbling the delectable dainties and I was amazed at your lack of technic.

* * *

There is a shy little man on the fourteenth floor of the Steinway Building who brews his own wine. Some of his prized vintage of 1927 seemed to taste rather peculiar, so he took two flasks to his bootlegger, asking him to please help him to get that divine taste back. The bootlegger threw up his hands in disgust. "I can't help this stuff. It wasn't made from grapes, but from wine bricks." The gentleman-who-created left the flasks in the restaurant and a sly wag has now labelled them vinegar and super-vinegar. Hard luck, Luddie.

* * *

Lazare Saminsky stood in the back of Carnegie Hall listening to Igor Markevitch's orchestral suite, Rebus, played by the Boston Symphony Orchestra. There was a contrapuntal bit in Bach imitation—then another—and another. "A lot of cock-eyed fugues," murmured Lazare half to himself, but I heard him.

* * *

Claude Warford, after eight years of gazing at the cooing pigeons in front of the New York Public Library, is moving to Seventy-second Street and Riverside Drive so he can watch the necking couples in the park in leisure moments. Not much difference, Claude, old kid. Both sets make the same noises.

* * *

I saw Sol Hurok busting through the Steinway ring-around-the-Maypole door last week. He looked worried, and I wondered, what about when I spied F. C. a few feet behind him with a worried expression on his face, too. I wiped the grin off my mug. Evidently that was the day to look distraught.

* * *

Speaking of Sol, what was he doing with a corsage bouquet of orchids in his hand on Fifty-seventh Street one night recently? You weren't going-er-calling were you, Sol, or was it a peace offering?

* * *

Being friends of great musicians is often trying and certainly tiring. I'm thinking of a certain prima donna and her girl pal—the illustrious one loves parties. Hence pal has to spend hours arranging spontaneous entertainment with just the right people, to please the artistic temperament of the great one.

* * *

Mein leedle Gott in Himmel, will you believe it if I tell you that Schirmer's is selling jig-saw puzzles, "no ordinary pictures of landscapes or comics; but colorful, interesting portrayals of the old, old story to greet you." (Can they mean love, my dears?) I do hope, nice people, the pictures aren't those perfectly scandalous works of art the New Yorker cuts up into little pieces. But what is the dignified house of Schirmer coming to? Beer, perhaps.

ADDENDA

The titles depicted in blatant manner on sweet suede trays are Fountain of Love, Love's Serenade, Love Triumphant (here I blush) and Cupid's Bower.

* * *

Two sweet young vocal pupils met outside the house of dear teacher. One had just had her lesson; the other was on her way in.

"How is he today?" asked the girl on her way to the inquisition.

"Simply dreadful. I think he and that wife of his have been fighting again," was the answer.

"What did he do?"

"Shouted and swore—banged the piano—threw music on the floor. Oh, all the usual tricks when he's that way."

"I'm scared to go in. He glares so, and I've got a rotten lesson. Jimmie threw another party last night, and I didn't get in till three G. M."

"Don't worry. He took his temper out on me. He'll be as meek as a lamb to you. He always is."

"Indeed he is not. Why, last time I sang A flat in my aria, and he jounced up and down on the stool and yelled 'What key is it written in? What key? Answer me, I say. What key?' I said, 'A major.' 'All right,' he howled, 'sing it right. Sing G sharp.' Now I ask you."

* * *

Me, I seen you, Ossip Gabrilowitsch, when you strolled up Broadway all alone after your great success with the Chopin (E minor) concerto at the Musicians' Symphony Orchestra concert. And me, I followed you and saw you go into a telegraph office and send a wire . . . No, honest, Ossip, so help me Godard, I didn't peek over your shoulder to see what you were telegraphing. I bet you wired Clara to say you'd not be home to dinner.

* * *

Managerial fury was released in bombastic blasts last week when an American pianist slid silently and secretly out of port for a European destination, leaving much business entanglement behind him. Oh where, oh where has the little dog gone?

* * *

With the advent of free-wheeling beer in New York, out came all the leedle Choiman bands who tooted and toodled up and down the flowing gutters of our metropolis. Ach du Liebe Augustin and Down Where the Würzburger Flows got all mixed up in the same pungent breaths. It's amazing what a larger figure and a decimal point can do to my life. Off with the girth control; let waist measures be unconfined. And damme I've just bought a new fifteen dollar suit.

* * *

Aha, aha, somebody is putting something over. I hear on reliable authority that a certain eminent concert manager is offering recitals to the trade at one of the major halls but does not pay the renting fee for that auditorium. Now, how do you suppose he works that? And does the artist pay a fictitious fee for the privilege of performing, while the manager hoards the gold in his wee strong box?

* * *

Burton Holmes' recent Carnegie Hall lecture on Russia, attracted a bunch of us musical folks. I glimpsed Max Rabinoff (erstwhile operatic manager and later a Soviet representative); Fitzhugh W. Haensel and his cute little Frau; Borah Minnevitch, the harmonica expert; Vera Brodsky, the pianist, and her good-looking, blonde pa; Oscar Thompson, critical sage of the New York Evening Post; and venerable Walter Damrosch. Oscar not being at a concert, slept through some of the lecture, but Walter was wide awake all the time—probably weighing the possibilities of broadcasting his radio concerts through the powerful station at Moscow. Mr. Holmes told us that the Moscow Opera functions ten months each year, and I, for one, felt like calling up the Metropolitan, and saying: "See?"

* * *

How the great have fallen! All the poor Tammany politicians could offer Vandy Cape (the blondy of the cast of Sunday Nights at Nine) in appreciation of her supreme wit, were passes on the Central Park swan-boats. Though Grover Whalen and all the other front row chieftains rolled in the aisles at the Barbizon-Plaza last Sunday evening, Vandy didn't get a thin dime pitched at her. Not even a beer stand privilege on a city ferry-boat. And what good will a swan-boat ride do her unless she takes me along?

* * *

A lady carrying a music portfolio and riding in the elevator of the Steinway Building, should not speak of a singer as having a "tremulo."

"I never realized how much you look like Pélléas."

NBC Artists Service Notes

Conchita Supervia is singing at the Opéra-Comique in Paris, where she remains until the end of May. Her operatic appearances include a restaging of Franz Lehar's Frasquitta, for which the composer himself will come to Paris to supervise the production. Later Mme. Supervia goes to Florence for performances of La Cenerentola, and then is to appear for the first time at Covent Garden, opening in Italienne en Alger. She also has a number of recital engagements in England and Switzerland. Florence Austral, appearing at Covent Garden this month, is to sing in Die Walküre and Siegfried. She is to make three guest appearances with the London Philharmonic Orchestra (under Bruno Walter) at Queens Hall, April 23, 24 and 25, to be followed by recitals in Holland and England.

Dusolina Giannini, at present touring in Scandinavia and Holland, appears early in May at the Berlin Staatsoper, singing the role of Carmen for the first time. Her return to this country is scheduled for January, 1934. Armand Tokatyan, tenor of the Metropolitan Opera Company, is making concert and operatic appearances in Central Europe, Italy, Paris and Vienna and is contemplating a series of recitals in Russia. Mischa Levitzki, on a tour of forty recitals covering England, France, Italy, Hungary and Holland, recently was soloist with the Philharmonic Orchestra of Budapest under Dohnányi. Efrem Zimbalist, following eighteen uninterrupted months of concert giving in this country and the Orient, expects to spend most of the summer at his home in Hartford, Conn.

Margolis Artist-Pupil in Recital

Erna Pielke, mezzo-soprano, artist-pupil of Samuel Margolis of New York, appeared on the recital course of the Peabody Conservatory, Baltimore, Md., on March 10. Miss Pielke was a student at this conservatory before she took up her work with Mr. Margolis. She sang Der Erlkönig of Schubert, Hochman's Der Gottsucher, and Mon coeur s'ouvre à ta voix from Samson and Delilah. Earlier in the season Miss Pielke was soloist with the National Symphony Orchestra of Washington, D. C.

From Our Readers

Just Appraisement

Brooklyn, N. Y.

To the Musical Courier:

I would like to thank you for your excellent review of the new Brahms Lieder Album, in a recent issue of the Courier. After reading a number of criticisms of this set, and studying the records themselves, I feel that your critic is the only reviewer who has had the intelligence and clear-sightedness to point out the weak spots which undeniably exist. We should all be grateful for such recordings as these, but blind and extravagant praise will not help to raise the standards of recording.

Yours truly,
R. L. MILLER.

OBITUARY

Nahum Stetson

As the Musical Courier goes to press, word has been received of the death of Nahum Stetson in New Rochelle, N. Y., on April 11. Mr. Stetson had been associated with Steinway & Sons since 1876. The funeral was to be held in New Rochelle on April 13. Mr. Stetson is survived by his widow, Mrs. Cora E. Stetson, and by a daughter and three grandchildren.

A detailed obituary notice will appear in next week's issue of the Musical Courier.

C. H. Allen Gill

LONDON.—C. H. Allen Gill, organist, composer and conductor, is dead, at the age of sixty-eight. He was born in Devonport, England, and studied at the Royal Academy of Music, where he gained the Bonamy Dobree prize. He was conductor of the Alexandra Palace Choral and Orchestral Society for over thirty years, and in that capacity produced many big works, including the first performance of the Death of Minnehaha at the People's Palace in 1900. He also conducted various other choral organizations. C. S.

Arthur Lyman

WALTHAM, MASS.—Arthur Lyman, former Mayor of Waltham, the first Democrat to be elected to that position, lawyer and business man of prominence and a director of the Boston Symphony Orchestra, died here at his home on April 9. He was seventy-one. A native of this city, Mr. Lyman was graduated from Harvard College and the Harvard Law School. He was identified as director with many business and banking establishments. His widow, Susan Channing Cabot Lyman, a son, four daughters, two brothers and two sisters survive.

Mrs. George F. Bauer

DANBURY, CONN.—Mrs. Edith Edgar Knox Bauer, wife of George F. Bauer of the staff of the Musical Courier, died here on April 7. Mrs. Bauer was the daughter of the late George and Mary Edgar Knox. Surviving are, besides Mr. Bauer, Agnes Knox Klink, sister; Elbert and James Knox, brothers; Leona E. Knox, Constance Klink and Charlotte Forrester, nieces; and several other nephews and nieces.

Mabel H. Williamson

POUGHKEEPSIE, N. Y.—Mabel H. Williamson, music teacher, died on March 31 in Poughkeepsie Township. Miss Williamson, who had been associated with the New York City schools and with Riverview Academy, attended Vassar College and Columbia Teachers' College. A brother survives.

David Leon Moiseiwitsch

LONDON.—David Leon Moiseiwitsch, of Clapton, father of Benno Moiseiwitsch, pianist, died on March 16. He is survived by his wife, children and grandchildren.

C. S.

ERNEST ASH—A TRIBUTE

By PAUL JELENEK

Not all the members of the music teaching profession enjoy the personal esteem and popularity that went to the late Ernest Ash, Brooklyn teacher and pedagogue. His sudden death at the age of forty-eight, has left a deep void in the lives of his relatives, friends and colleagues.

The last conversation we held, just before noon on March 14—the day he died—dealt with the topic of creating a standard for music teachers. He stressed the importance of educating instructors in modern teaching principles and said. "I think it is foolish of those who are able to help others, not to be willing to do so. I am in favor of broadcasting all we know about teaching. I've never tried to conceal anything that might be of some advantage to others." This spoken to me over the telephone a few hours before he died reveals a trait of character it would be well for all teachers to emulate.

AN UNCONQUERABLE SPIRIT

Ernest Ash had the unconquerable spirit. "In times like these," he would say, "we should take advantage of our enforced leisure to improve ourselves, and so be prepared for the revival which is coming." And again, "When financial conditions have improved, teachers must be prepared to meet the higher standards which will be demanded by the public."

Ernest Ash was opposed to what he called the "high hat" attitude of teachers toward their students, and he had the gift of winning the confidence and friendship of his pupils. It was his belief that talent can be developed best by the natural and logical process of revealing the fundamental truths inherent in music, and not by any forcing process.

His love for his work and his enthusiasm were unbounded. He would often say, "If you are not head over heels in love with teaching, you have no business to remain in the profession."

While life continues music will live. To carry on the work of teaching it, we need more such pedagogues.

Ernest Ash has passed on, but his influence and achievements remain, a living force with all who knew him.

FOREIGN NEWS IN BRIEF

Three Choirs Festival Program

LONDON.—A choral work by Martin Shaw, Sursum Corda; another, by George Dyson, entitled St. Paul's Voyage to Melita; and a symphony for strings by William H. Reed will be the novelties produced at the Three Choirs Festival in Hereford this year. Elgar's viola concerto in E minor, and Arthur Bliss' Morning Heroes No. 1 are also to be included in the program, which opens, according to tradition, with Mendelssohn's Elijah. The soloists include Myra Hess, Lionel Tertis, Dorothy Silk, Elsie Suddaby, Muriel Brunskill, Keith Falkner and Horace Stevens. C. S.

Late Berlin Soprano's Husband Convicted

BERLIN.—A sentence of twelve years' penitentiary servitude and a further ten years' loss of civil rights was passed by the Berlin Criminal Court on William Hintze, German banker, found guilty of manslaughter for shooting his wife, Gertrud Bindernagel, leading soprano at the Civic Opera here. The defense was that he had shattered his health by alcoholic excesses and was not fully responsible for his action. Hintze told the Court that he went to the theatre to seek reconciliation, and with the intention of killing himself if his wife proved irreconcilable. His drunkenness caused him, he alleges, to shoot his wife instead of himself. T.

Veteran Choral Leader Retires

LONDON.—Sir Henry Coward, who has retired from the conductorship of the Sheffield Musical Union at the age of eighty-three, was tendered a great ovation on the occasion of his final appearance. The Lord Mayor of Sheffield announced that a musical scholarship was to be founded to perpetuate his name and work at the head of England's most famous choral society. After a laurel wreath was presented to the conductor, the choir sang Mendelssohn's Hymn of Praise. An audience of over 3,000 listened to Sir Henry's valedictory speech. C. S.

Sir Thomas Beecham to Conduct at Munich

MUNICH.—Sir Thomas Beecham will this year again coöperate in the Wagner and Mozart festival series in Munich, conducting Tristan und Isolde on August 17 and Die Meistersinger on August 19 in the Prince Regent theatre, and Figaros Hochzeit on August 23 in the Residenz Theatre. Besides, he will direct the annual festival concert of the Bavarian State Orchestra in Munich on August 14. G. I.

Winslow Cheney Heard in England

MANCHESTER.—Winslow Cheney, American organist, was heard at the Town Hall here in a recital devoted entirely to the works of Bach. He was enthusiastically received, and after the final number, the Toccata, Adagio and Fugue in C minor, was tendered an ovation. Other items on the program were the C minor organ sonata (No. 2), the G major concerto (No. 1) and various choral preludes. The recital took place under the auspices of the City of Manchester, on the Town Hall organ, which is the pride of the municipality. He is the first American organist to be invited, and the event marked his first important appearance in Europe. On the following day Mr. Cheney appeared as soloist with the combined forces of the Warrington Musical Society and the Manchester Symphony Orchestra, at Warrington. R. P.

London Royal College Jubilee

LONDON.—The Royal College of Music will celebrate its fiftieth anniversary in the presence of the King and Queen of England, who are its patrons, and the Prince of Wales, its president. Founded by King Edward VII, the college was opened on May 7, 1883. C. S.

Harold Rubens in Norway

OSLO.—The King and Queen of Norway were present at the Oslo début of the Welsh boy pianist Harold Rubens, whose Berlin appearance has been recorded in the Musical Courier. The audience was enthusiastic over the precocious child's playing. He is a pupil of Mme. Maria Levinskaya of London. L. S.

Lehar's Giuditta Postponed

VIENNA.—The world première of Lehar's latest operetta, Giuditta, which was to take place in the Vienna State Opera in June, during the festival weeks, has been postponed until next season. The composer declared that the score could not be completed sooner. Furthermore, Richard Tauber, who is to sing opposite Jeritza in the main male role, will not be free until then for a prolonged stay at the Vienna Opera. A. R.

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND, O.—Arthur Loesser and Carlton Cooley, faculty members of the Cleveland Institute of Music, gave a joint recital of works for the piano and viola at the Western Reserve Academy, Hudson, O., March 12. The monthly student recital of the Cleveland Institute took place on March 24. Eleanor Evans, Jeanne Meagher, Jewel Wicks, Saul Henkin and Frances Buxton presented works of Eckles, Pugnani, Beethoven and Bach. Denoe Leedy of the piano faculty was heard in recital on March 8. Arthur Loesser, also of the piano faculty and lecturer on music history, spoke at the Playhouse March 7, on the subject of music drama. Mr. Loesser was soloist with the Cleveland Orchestra on March 23 and 25 in a Saint-Saëns concerto.

The Singers Club, under Beryl Rubinstein, director of the institute, celebrated its fortieth anniversary at Masonic Hall, March 29. April 3, Dorothy Price of the institute's piano faculty, spoke before the Lakewood D.A.R. on Three Musical Meals a Day. Her talk was illustrated by six pupils of the institute, Jerry Sabransky, Joseph Shaftel, Stanley Harris, Marian Griffin, Marian Matousek and Muriel Benowitz. April 5, the Cleveland Institute of Music String Quartet (Maurice Hewitt, first violin; Margaret Wright Randall, second violin; Homer Schmitt, viola; Edward Buck, cello), assisted by Mr. Leedy of the piano faculty, played two piano quartets at the monthly faculty recital.

Herbert Elwell, head of the department of composition and music critic of the Plain Dealer, spoke on Christoph W. Gluck in the comparative arts course, April 7. The artist-diploma piano recitals by Ethel de Gomez and Estelle Berman, scheduled for April 7 and 19, have been postponed. Miss de Gomez is to give hers April 21.

The Cleveland Trio (Mr. Rubinstein, piano; Josef Fuchs, violin; Victor de Gomez, cello), assisted by Mr. Cooley, viola, gave a Brahms program at the institute on April 12; 14, the monthly adult student recital brought Eleanor Evans, Frances Buxton, Jeanne Meagher, Marian Matousek, Jewel Wicks, Lillian Grieve and Saul Henkin in works of Bach, Beethoven, Schumann, Pugnani and Eccles. Today (April 15), children of the institute will be heard in a Mozart-Haydn recital. Mr. Loesser is to speak. O.

University of Kansas to Honor Charles S. Skilton

LAWRENCE, KANS.—On May 10, during Music Week, the School of Fine Arts at the University of Kansas will present two works of Charles Sanford Skilton in honor of his thirty years' service on the music faculty.

The first of these is a cantata, Ticonderoga, for male voices and orchestra, written to the poem by Robert Louis Stevenson. It will be performed by the University Glee Club, whose director, William Pilcher, is to sing the tenor solo part, and the University Orchestra, trained by Karl Kuersteiner. William B. Downing, head of the voice department, sings the baritone solos, and Dean Donald M. Swarthout, recent president of the Music Teachers' National Association, conducts.

The other work is an American Indian Fantasie for cello and orchestra played by Philip Abbas who gave the premier performance last August with the Interlochen National Music Camp Orchestra.

Skilton's twenty-fifth anniversary was celebrated five years ago by a performance of his oratorio. The Guardian Angel, with mixed chorus, children's chorus, the Minneapolis Symphony Orchestra, organ and soloists, directed by Dean Swarthout. The present works have been written since that time. J.

Oberlin Conservatory

OBERLIN, O.—The Oberlin A Cappella Choir (under the direction of Olaf C. Christiansen of the conservatory faculty) has recently fulfilled three out-of-town engagements. On March 12, the choir gave an hour's program at the Evangelical Lutheran Church, Elyria, O., and on March 19 made two appearances in Cleveland, singing in the afternoon at the Church of the Covenant, and at the Cleveland Art Museum that evening. The choir will give one of the commencement concerts in June in celebration of the 100th anniversary of Oberlin College.

Reber Johnson, professor of violin, has again been granted a Juilliard School scholarship for his students at Chautauqua next summer. This award, which includes tuition for lessons in addition to season gate tickets to Chautauqua, will go to that student of Mr. Johnson who makes the best showing in an audition set for July 3. In addition to his teaching, Mr. Johnson is also to act as assistant concertmaster of the Chautauqua Symphony Orchestra, and will again be a member of the Mischakoff String Quartet.

On February 23, Mr. Johnson appeared in what will probably be the last faculty recital of the year at Warner Concert Hall, Oberlin. His program included the Vivaldi-Respighi sonata in D major, the Schumann D minor sonata, the Bruch concerto in G minor, El Poema de una Sanluquena by Turina, and Montanesa and Granadina by Nin. He was assisted by Mary U. Bennett at the piano.

A trio made up of three members of the conservatory faculty (Maurice Kessler, violin; Friedrich A. Goerner, cello; Axel Skjerne, piano) gave a program of chamber music for the Women's Club of Newark, O., on March 16.

Prof. Karl W. Gehrkens of the conservatory attended the recent meetings of the Music Education Research Council in Chicago. Mr. Gehrkens is secretary of the council.

A new book in the Universal School Music Series, entitled My First Song Book, has been published. This series is edited by Walter Damrosch, George Gartlan and Prof. Gehrkens. D. H.

Margaret McClure Stitt in Original Program

CINCINNATI, O.—Eta Chapter of Delta Omicron Sorority presented Margaret McClure Stitt, honorary member, in Original Poetry and Song in the drawing room of the Schmidlapp Dormitory, College of Music, on April 2. Mrs. Stitt, reader and accompanist, was assisted by Fenton Pugh and Richard Fluke of the College of Music faculty; and Ethel Johnson, Mary Gretchen Walsh, Lydia Mayer Hess, Helen Rief, Marguerite Katenbrink, Noema Hetch, Vesta Zentmeyer and Gladys Kallaher, members of the Delta Omicron Alumnae. Mrs. Stitt's songs show diversity of style, ranging from Ophelia (with lyric by Mabel Posegate), which is distinctly modern to The Lane (lyric, Richard Wightman) in the sixteenth century style. An effective chorus was Silence (lyric, Charles Hanson Towne). Mrs. Stitt's poems are direct and appealing. W.

Florence Austral Delights Audience in Portland, Ore., Recital

PORTLAND, ORE.—Florence Austral, soprano, brought here by Steers & Coman, favored us with another brilliant concert at the Civic Auditorium. Each of her songs was a treat, especially Lemaire's Vous dansez Marquise, and Wagner's Dich theure Halle from Tannhaüser. John Amadio, gifted flutist, assisted, playing Schubert's Cradle Song (for bass flute), and other works. Nils Nelson furnished artistic accompaniments. There was no mistaking the enjoyment of the large audience.

The Neah-Kah-Nie String Quartet (Susie Pipes, first violin; Hubert Sorenson, second violin; Abraham Weiss, viola; Michel Penha, cellist and director), recently returned from a season in California, gave a delightful concert of chamber music at Woodcraft Hall. Ralph Linsley, pianist, was heard with them in Fauré's piano quartet, op. 15. All the artists were appreciatively received.

Directed by Michael Arenstein, the German Theatre Company presented Die Winzerliesel (Mielke) at Turn Verein Hall on April 2. Principal parts were taken by Elfreide Schnurbusch, Adolf Klein, and Fritz Schnurbusch. The opera drew a large and enthusiastic audience.

Jean Elizabeth Williams, pianist, formerly of Toronto, Can., has joined the faculty of the Ellison-White Conservatory. J. R. O.

Aborn to Present Gilbert and Sullivan Season

The season of Gilbert and Sullivan operas which Milton Aborn and his company will open on April 17 at the St. James Theatre, New York, with The Mikado for the inaugural presentation, includes among the works to follow several that have not been done in New York in many years. There will also be a new production, The Savoyards, which, according to Mr. Aborn, contains the "highlight" music from some nine of the most popular Gilbert and Sullivan operas, while the lyrics are almost entirely new. The words are by Willson Whitman.

Hess Acclaimed in Houston Concert

HOUSTON, TEX.—The Tuesday Music Club arranged a finale to its activities by presenting Myra Hess, who in her last concert of this season in America took the Houston audience by storm. Her mastery of tonal colorings and expression, her intense but controlled temperament, together with her remarkable gift of making the composers speak their own thoughts, held a capacity audience spell-bound. K. B. M.

CONCERT PROMOTION

Window Cards Are Best Used in Places Other Than Windows

By F. C. SCHANG

HISTORIANS of advertising name the oldest recorded form to be the placard, and there are several very early specimens in the British Museum. Apparently, such placards were hand-lettered and hung at strategic points where people congregated. The placard we still have with us, and the useful form in which it is supplied to concert managers is known as a window card.

F. C. SCHANG

To the writer, this designation is a misnomer. How it has come about that show people blandly presume that merchants will give valuable space in their windows to announce wrestling bouts, circuses, musical comedies, lectures, Sunday School "sociables," strawberry festivals, bridge luncheons, I do not know. Were store windows the only use for such cards, the writer would have to vote them a nuisance and admit a sympathy with department store window dressers who generally forbid all cards, and only on special occasions will permit the display of a particularly handsome one in their windows.

Because of this just prejudice which exists against the window card, it is absolutely essential that same be well printed, preferably lithographed in vivid colors with attention paid to design and taste. The card aspiring to window use must be six-ply board on coated stock, so that when lithographed or printed, the colors achieve their maximum brilliance, and the card will not buckle in the sun.

INDISCRIMINATE DISTRIBUTION UNWISE

Now many concert artists cannot afford the expense of colored window cards and they supply same in black and white, with only the date imprinted in a second color. With such cards, the local manager is advised against attempting an indiscriminate window distribution and urged to concentrate on other locations where by the nature of the announcement the card is welcome.

In fact, it should be said immediately that the haphazard use of concert window cards, which I prefer to call bulletin cards, is a waste of time and money. The rule for the local manager to follow is: fewer good locations rather than many poor ones. One window card thumb-tacked on the bulletin board of the conservatory of music is worth twenty-five distributed in barber shop windows in an obscure neighborhood.

Only on very special occasions for attractions which have an expectation of patronage beyond the concert public, and encompassing the whole public at large, as for instance, Sousa's Band, or Caruso, or Jenny Lind, should the distribution of cards be entrusted to the local bill posters' and distributors' union. The local manager should from experience have secured for himself a list of the proper places where his cards will do him some good.

PROPER LOCATIONS FOR CARDS

The cards should be thumb-tacked on bulletin boards in grade schools, high schools, colleges, libraries, music schools, conservatories and art museums. They may also be placed in suburban post offices and at railway, trolley and bus stations. These are the true uses for the concert card. Here the characteristic features of the window card, color, large size display of subject, attractiveness from a short distance, are properly capitalized.

There will always be some windows available to the concert manager, notably those of the music stores, where of course the placement of a window card is of mutual benefit. Through influence and friendship, perhaps through the donation of a pair of tickets, a few select locations in the windows of book and stationery stores, high class florist or gift shops, may be obtained.

A special recommendation is made at this point for the proper display of several window cards in the leading hotels of the city, particularly in the hotel where the artist is going to stay. The patronage of an artist is solicited by the leading hotel, usually through the concert manager. When the concert manager agrees with the hotel manager that he will endeavor to induce the artist to stay at the hostelry, one of the terms he should exact at that moment is an agreement on the part of the hotel to place a number of cards in prominent places in the lobby.

It is a fact that a little thing like a window card in a hotel lobby makes an impression upon the artist upon arrival. If he sees his card displayed on a cigar counter and walks across the lobby to find another one on top

(*Continued on page 26*)

Concert Promotion

(*Continued from page 25*)

of the mail rack, he is immediately at home and knows that the local manager has been on the job.

I must mention at this time another point often overlooked, and that is the hotel bulletin board. Most hotels have such a board in the main lobby, on which events and amusements are listed in movable type. It is astonishing how few local managers utilize this free service. A quarter tip to the bell captain usually suffices to obtain display.

Colored Cards Expensive

To cover the choice locations mentioned above, from fifty to 100 cards should suffice. In ordering same, the local manager must bear in mind that this item is a costly one for the artist, particularly if the cards are lithographed in three or more colors. Such cards cost the artist at least 5c apiece, and sometimes as much as 7c apiece when the imprinting is included. Therefore, the artist has a right to expect that the local manager will only order that number which he can distribute to the benefit of the concert.

On rare occasions, when the manager has secured an outstanding attraction appealing to the general public, he may double or triple this order, and in such case he will doubtless require the services of professional card distributors. These men keep track of temporary fences in front of building construction, posters, trees, shacks, where cards may be tacked. They also may have suburban circuits with locations at trolley crossings and bus stops, or at other important traffic spots.

Where the auditorium in which the concert is given is located on a street car line, and where such street car or inter-urban service is an important or sole means of transit for non-automobile owners, the local manager must consider the advisability of car cards. Reference is made to the card which is displayed on the exterior of the vehicle, usually in the front or the rear, but occasionally on the side. Transportation companies realize that events in the hall will bring them business, and in many cities the privilege of securing a street car card showing is to be had for little money, usually just the cost of printing the cards and a labor charge for installing them. Needless to state, this is advertising of the very first class, and is recommended wherever the budget can stand it. It should be said that since these advertisements are moving, the text should be confined to the fewest possible words, as for instance: "Auditorium, Sat. Eve., Mar. 13, CARUSO, concert." On account of the few words permissible, this type of advertising is not suited for any but a known name.

Question Box

Letters from correspondents on the subject of concert promotion, advertising and publicity will gladly be answered by Mr. Schang in this column when the subjects are of general interest. Queries are invited and should be addressed to the Musical Courier.

I SEE THAT

The third and final pair of concerts to be given this season by the New Jersey Orchestra (Rene Pollain, conductor) are scheduled for April 17 (Orange High School Auditorium, Orange, N. J.) and April 18 (Mount Hebron Junior High School, Montclair, N. J.). Frederick Jagel is the soloist, and the program holds Berlioz' Benvenuto Cellini overture; narrative from Wagner's Lohengrin, with Mr. Jagel; and Tschaikowsky's Symphonie Pathetique.

* * *

Cornelius Van Vliet, cellist, is to give a recital on April 18 at The Barbizon, New York. Josef Adler, pianist, is assisting artist, and the program includes music by Beethoven, Zoltán Kodály, Breval, Voormolen, d'Albert, Kaempf and Jeral. The works by Kodály and Voormolen will receive their first performances in New York.

* * *

The New York Civic Orchestra (Rudolph Thomas, conductor) is giving a concert on Easter night (April 16) at the Riverside Church, New York. Milo Miloradovich, soprano, is the soloist.

* * *

Guiomar Novaes, pianist, has added a concert in Winnipeg, Can., to her schedule for next season. She is also to be presented by the Women's Music Club of Columbus, O.

* * *

Sonia Sharnova sang on April 13 in Paterson, N. J., and on April 15 will sing over NBC. She recently fulfilled an engagement in Pittsburgh, Pa.

* * *

Fritz Reiner who recently sailed for Europe on the SS. Franconia to conduct opera, concert and festival events, will return to this country in June. He plans to spend the summer in Maine and Canada.

* * *

Maria Ezerman Drake and Allison R. Drake will give a two-piano recital on April 26 at the Playroom of Plays and Players, Philadelphia. The program holds music of Brahms, Schubert-Bauer, Schumann-Debussy, Casella and Infante.

* * *

Hazel Heffner will take the part of Lola in a performance of Cavalleria Rusticana, which, with Pagliacci, is to be presented in concert form at the Shakespeare Theatre, New York, on April 30, by the New York Civic Opera Company (Maestro dell'Orefice, director).

* * *

Grace Moore, who made her first personal appearance in a New York motion picture house at the head of the Capitol Theatre show of the week of March 31, was reëngaged for the following week.

* * *

Frank Mannheimer, American pianist, has returned to England after a short concert tour in this country. He is to come back immediately after the holidays next year.

* * *

Frederick Jagel, tenor of the Metropolitan Opera Company, will sing the role of Bradford in the world première of Merry Mount, opera by Howard Hanson and Richard L. Stokes, to be given in concert form at the Ann Arbor (Mich.) Festival in May.

* * *

Carmela Ponselle, mezzo-soprano of the Metropolitan Opera Company, will sing Carmen in a production of the Bizet opera which Maurice Frank is arranging in Pittsburgh, Pa., April 29.

* * *

Ethel Gaertner Pyne has issued invitations to view a collection of oil paintings and water colors by her father, the late Otto Gaertner, at her New York home. Mr. Gaertner was the son of Eduard Gaertner, court artist of Friedrich Wilhelm IV. Miss Pyne's exhibition, which is private, extends from April 24 to April 29.

* * *

Nathaniel Cuthright, tenor, accompanied by Marcia Stewart, was soloist recently at a Tuesday Evening Musicale of the Actors-Dinner Club. Both artists appear on Station WINS. Mr. Cuthright will be heard early in May at the Seamen's Institute in a performance of Pinafore given as a benefit for unemployed sailors of that organization.

* * *

Elsa Alsen and Paul Althouse will sing Wagnerian selections with the Pittsburgh Symphony Orchestra on April 16, a program similar to the one they gave with the New York Philharmonic-Symphony Orchestra under Toscanini.

* * *

Richard Crooks will appear in recital next season at the MacMillan Theatre, Columbia University, New York, under the auspices of the Institute of Arts and Sciences.

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ITALIAN LINE

Norman Jolliffe, baritone, has been engaged to sing in Mendelssohn's St. Paul with the Columbia University Chorus on May 1, his twenty-second engagement with this chorus. Mr. Jolliffe recently sang his twelfth engagement with the Eclectic Club at the Waldorf-Astoria, New York.

* * *

Charles Haubiel will give a recital of his own compositions at the Barbizon-Plaza, New York, April 24, assisted by Nevada Van der Veer, contralto, Percy Grainger, piano, Ottokar Cadek, violin, Charles Krane, cello, Carlos Mullenix, oboe and Angel Del Busto, bassoon. Mr. Haubiel's Karma Symphonic Variations won him first prize in the Schubert Centennial Contest.

* * *

Boris Levenson has issued an anthem, The Lord Is Thy Keeper. His New York concert on May 7 will program an octet for mixed voices.

* * *

Samuel A. Baldwin, F.A.G.O., gave an organ recital, through the courtesy of the Rev. Dr. J. V. Moldenhawer and Dr. William C. Carl, at the First Presbyterian Church, New York, April 3, playing a program of works by German, Italian, French and American composers. The American Guild of Organists relief committee sponsored the concert.

* * *

The Musical Art Forum is presenting Mildred Blackman, Whitfield Groves and Alice B. Russell, artist-pupils of Wilson Lamb, at the Lamb studios in Orange, N. J., on April 23. The singers will be assisted by Jean Emmons, pianist, as guest artist.

* * *

Anthony Pesci, American tenor, will present a program of compositions by Robert Braine and several of his own works, with Jean Currie, soprano, at the Hollis (N. Y.) Women's Club, on April 24.

* * *

John Hazedel Levis has been invited to read a paper on Chinese music at the annual conference of the American Oriental Society at Columbia University, April 18-20. Mr. Levis' paper is called A Chinese Musical Renascence.

* * *

The Quarles Trio (Alice Quarles, piano; Virginia Quarles, cello; Marguerite Quarles, violin), were heard in recital at The Barbizon, New York, April 9. Their program included Brahms and Beethoven trios and a composition by Eugene Goossens, Five Impressions of a Holiday.

* * *

Robert Goldsand, Viennese pianist, is to sail from Europe for South America to make a four months' concert tour, from May through August, in the Argentine, Uruguay, Brazil, Chile and Peru. Mr. Goldsand returns to this country in November for his sixth consecutive concert tour.

* * *

Nina Genovese Gazzale recently appeared at a concert given in the Mary Fisher Home by Mrs. Frederick C. Bryant of Tenafly, N. J. Mme. Gazzale, in costume, sang the Habanera and Seguidilla from Carmen, and, as an encore, The Star (Manuel Ponce).

* * *

Grete Stueckgold has been engaged to appear in Minneapolis, Minn., next season under the local management of Mrs. Carlyle Scott.

* * *

Fred Patton has been reëngaged by the Reading (Pa.) Choral Society for a performance of Hadley's Mirtil in Arcadia on April 25.

* * *

Jeannette Vreeland is to be soloist with the Boston Symphony Orchestra, under Koussevitzky, on April 27, in a program of Brahms songs, and on April 30 in the same composer's Requiem.

* * *

The Hilger Trio have been engaged by the Harrisburg (Pa.) Symphony Orchestra to play the triple concerto of Beethoven on April 20. April 27, the group is to appear at the All-State Music Festival in Emporia, Kans.

* * *

Ruth St. Denis and her company of dancers will appear at the Mansfield Theatre, New York, the week of April 23. The opening night brings Miss St. Denis in many familiar numbers, including The Incense, The Cobras, The Yogi and The Nautch. The dances on this program constitute an outline of the artist's progress since 1905.

* * *

Emma Roberts, contralto, is to sing on Easter Sunday at the home of Mrs. Frederick Hicks in Washington, D. C., her seventh appearance in the national capital. Another reëngagement for this artist is in Dobbs Ferry, N. Y. Miss Roberts recently sang for the second time in the New York home of Mrs. Bainbridge Colby.

* * *

Ruth Diehl, soprano, has been engaged as soloist by All Angels P. E. Church, New York (Kyle M. Dunkel, organist). She is an artist-pupil of Edith Nichols.

* * *

Grace Leadenham Austin's at Eventime has been arranged for mixed voices by Wallingford Riegger.

ASSISTS SWISS CHORUS

MARCIAN THALBERG,

pianist, was soloist at the concert of the Helvetia Maennerchor in Town Hall, New York, on April 1. The event was under the auspices of the Swiss Benevolent Society of New York, and among the officials in attendance were the Swiss Minister to Washington and the Consul General. Mr. Thalberg played a Nocturne, Valse and Ballade of Chopin and the second Hungarian Rhapsody by Liszt.

Slonimsky to Premier New Gershwin Work in Cuba

Boston. — George Gershwin's Cuban Overture will receive its first hearing in the land which inspired it when Nicolas Slonimsky, Boston conductor, makes a guest appearance with the Havana Philharmonic Orchestra on April 23. Another novelty for Cubans on this program will be the American Overture of Roy Harris, which had its première under Slonimsky, conducting the Los Angeles Philharmonic Orchestra on December 29, 1932.

For a second concert of the Havana orchestra, which Slonimsky is to conduct on April 30, he has set a program limited almost entirely to music of provocative character. It contains Schönberg's Accompaniment to a Cinematographic Scene; Edgar Varèse's Octandre and his Ionisation for forty-one percussion instruments; Arthur Bliss' Three Conversations; Vladimir Dukelsky's Ballad for piano and chamber orchestra; Aaron Copland's Music for the Theatre; and Colorines by Silvestro Revueltas, conductor of the Conservatory Orchestra in Mexico City. M. S.

Verdi Club Gives Morning Musicale

The last morning musicale of the season of the Verdi Club (Florence Foster Jenkins, founder-president) was given in the ballroom of the Hotel Plaza, New York, on April 5 before a large audience. Mrs. Jenkins introduced Colonel Stitt, who made a plea for the Salvation Army; also Lady Elinor Hope; Mrs. Horace Hanson, chairman of the coming Rose Breakfast, April 27; Grace Angelau, soprano, who will sing at the breakfast; and Mrs. Clarence Hilleary, to whom Mrs. Jenkins presented gold tableware in recognition of her work for the annual Bluebird Ball benefit. Pauline Winslow and Michael Werboff were also honor guests.

Jeanne Soudeikine made a deep impression by her dramatic singing of Ocean, Thou Mighty Monster, from Oberon (Weber). Songs by Respighi, Wolf and others displayed her voice in varied styles. Lucille Collette played violin solos, including Hejre Kati, in commendable fashion, and granted encores. Everett D. McCooey has a smooth, expressive baritone voice and clear enunciation; he sang a Mozart aria and Sanderson's Drake Goes West. Amund Sjovik, a bass singer with powerful voice and pronounced personality, was applauded for his singing of O Isis and Osiris (Mozart) and The Two Grenadiers. Competent accompanists were Edwin McArthur, Frank Chatterton (who deserves a word for his playing in Ocean, Thou Mighty Monster) and George S. Tamlyn. F. W. R.

Szigeti Sails for European Engagements

Joseph Szigeti, Hungarian violinist, having concluded his seventh American tour in eight seasons, sailed April 12 on the SS. Empress of Britain. He is scheduled to give concerts in Europe this spring and in the early autumn, appearing in Belgium and in Vienna, Belgrade, Zagreb, Budapest, Cologne and London, as well as in a Paris recital at the Théâtre des Champs-Elysées. He has been asked to follow his recording of the Beethoven concerto with a number of new gramophone recordings of important musical works, on his return to England. His eighth American tour opens November 5 and closes February 1, 1934. Szigeti has been twice around the world in two years. From May, 1931, through May, 1933, he will have played 222 concerts.

London Has Hindemith Week

(Continued from page 7)

No atonality in the world will reconcile a sensible human being to such tosh, whether it be the truth or not. Again—the musician deserves better of his librettist. The best part of this strange but somehow intriguing farrago is a "scene for three clowns" in which the same "lesson" of human malice is taught. In this scene (imaginary, of course) two clowns gradually amputate various parts of the third man's anatomy while a distant brass band plays short and pungently vulgar interludes. This was magnificently done by the B.B.C.'s men, and the audience rather sheepishly joined in the fun.

The real "lesson" of all this seems to me to be simply this: "Cobbler, stick to your last." Hindemith is a magnificently musicianly composer, and if these diversions stimulate his originality, well and good. If the process results in a crop of works like the Concert Music for viola and large chamber orchestra which he played at the B.B.C.'s Sunday night concert, all the better. That is his real job. His playing of this work was not less remarkable than the work itself (which has been discussed before). Hindemith's reputation is on the rise in this country, and for this he has the B.B.C. to thank.

ENTER GIGLI

It must seem funny to Americans that Beniamino Gigli has never been heard in England except by a mere handful of operagoers who were lucky enough to be present in Covent Garden on one or two memorable nights three years ago. His first appearance in London's arena of fame was, therefore, something of an event, and it may be said that Soho was never so well represented in the Albert Hall. I never knew there were so many Italians in the British Isles.

The concert was a cure for the depression—and not only from Gigli's own point of view. The program on its face value was good for exactly ten numbers. But after the very first group we began to get dividends or bonuses, in bunches of five or six, till I lost count and sat back cutting coupons, as it were, for the rest of the evening. These lavish gifts ranged from La donna e mobile to Goodbye Marie (composer unknown) in English, and when we got to a vocal arrangement of Liszt's Liebestraum, we just threw in our hand and made whoopee with the Italian bravo-hounds who would not give the poor pianist a chance to get his carefully practised postlude heard. He had to work hard; but there were compensations: sometimes Gigli would hold a note long enough for him to go out and have a quick one before he had to continue his accompaniment. When Gigli opened the concert with God Save the King, in rich Italo-English, the audience felt that they were going to have some real fun. When he sang the last line of a song "My heart belongs to . . . you," lingering until he found *the* lady in the stalls, the Albert Hall was in its seventh heaven of hilarity. Gigli has conquered London; he can be sure of golden rewards whenever he arrives. But Covent Garden has, I am afraid, lost him, for it can no longer pay his fees. Considering his voice, which is more gloriously beautiful than ever, he is, of course, cheap at any price.

Another singer who has made a belated début in London is Alexander Kipnis, who is engaged to sing Gurnemanz and Ochs at Covent Garden this year. At the newly formed London Lieder Club he showed that he is one of the four operatic baritones whom one can listen to in Schubert, Schumann and Wolf.

MILITANT DAME ETHEL

The Sibelius craze has caught the feminists. The British Women's Symphony Orchestra, raised to man's estate under male tutelage, slips its leading strings, and hands the baton to one of its own sex, Grace Barrows. It celebrated its liberation with a program devoted entirely to Sibelius, and not to Chaminade or Ethel Smyth. Dame Ethel, however, used the occasion for a little militant oratory. "We have stormed the orchestral position," said she, "captured the conductor's rostrum; but we are still shut out of the programs. How many women's works have been done this season? . . . This persecution must cease." People who have been reading about the persecution of Jews in Germany recently may have been prompted to consult their dictionaries. As against the "persecution" of Shakespeare, by the way, the persecution of women composers is as nothing. One trouble with women composers is that they have not been dead long enough.

THE GRAND MANNER

The only important pianist of the week was Moriz Rosenthal, who played Chopin at his first recital, Bach to Liszt at his second. He delighted a large audience enamored of the grand manner, as represented by this, one of the few surviving pupils of Liszt. The rarely played Chopin Tarantella was remarkable for unswerving rhythm and brilliant sonority, and nothing could have been subtler than the contrasts of his "half tones" in the nocturnes, the Fantaisie-Impromptu and the Berceuse. But nowhere was his innate understanding of Chopin more completely demonstrated than in the mazurkas, of which he played four.

Among the natives we heard Irene Scharrer, who played the Rachmaninoff C minor concerto with the New Symphony Orchestra under Sir Henry Wood. If she did not convince one of its greatness, she certainly endowed it with its full measure of charm.

TWO YOUNG FIDDLERS

Two young violinists, both pupils of Flesch, have been heard in intimate surroundings and made a deep impression in either case. Henri Temianka, whose name and art are familiar to New Yorkers, played among weightier items, a sonata by Tansman, new to Londoners. Lisa Minghetti, an extraordinarily attractive Viennese girl (like her colleague Morini, she likes Italian names) displayed such technical assurance, beauty of tone, and fire in sonatas by Brahms and Franck, that she took a very distinguished audience completely by surprise. She is likely to be heard from in the future, in a big way.

The Brahms centenary is kept simmering along before coming to a grand boil this month. Arthur Catterall, violinist and William Murdoch, Australian pianist, included the rarely heard Sonatensatz (which is not a fragment but an independent work) in their all-Brahms program. The Amar Quartet, from Frankfort, played the C minor quartet in the last of the B.B.C. chamber concerts of the season, and Evlyn Howard-Jones, prior to a complete Brahms cycle, played the piano pieces op. 119, etc., at a Brahms Centenary session of the New Sunday Concerts, which have just completed their first season.

This series, by the way, has announced a change of policy which will make it the virtual successor of the old Saturday "Pops" of lamented memory. They will take place on Tuesday nights next season, and will be devoted entirely to chamber music, with one new British work at every concert—a tall contract, but worth trying.

CESAR SAERCHINGER.

Studio Notes

ADELAIDE GESCHEIDT

Romley Fell, baritone, artist-pupil of Adelaide Gescheidt of New York, fulfilled extensive engagements during Lent. March 26, he was soloist in Verdi's Requiem at St. Luke's Church, Montclair, N. J., the same day on which he gave a half hour of songs by Brahms at the Montclair Museum. April 9, he appeared as soloist in St. John's Passion at the Congregational Church, Montclair, and on April 12 in The Crucifixion at Mountain Lakes, N. J. Mr. Fell, whose early training was received as a boy soprano at St. Paul's Cathedral in London, has been soloist in the Munn Avenue Church, East Orange, N. J., for several years.

Audrey Newitt, contralto, another singer from Miss Gescheidt's studio, has also been active. February 28, she was soloist at the Unity Church Alliance in Montclair. March 6, she gave a concert at the Verona (N. J.) Presbyterian Church; 9, was soloist on an all-Italian program for the B.E.O. musicale in Montclair; 22, in Essex Fells, N. J., Miss Newitt offered excerpts from Madam Butterfly with Nell Wing, also an artist-pupil of Adelaide Gescheidt. Miss Newitt is soloist at the Christian Scientist Church in Montclair.

FRANKLYN CARNAHAN

Ruth Coe presented a recent program before the MacDowell Club in Canton, O. Edward Pfleger was soloist for the Olla Podrida Club at the Hotel Statler, Cleveland, playing Chaconne (Handel), Scherzo (Brahms), the Golliwog's Cake Walk (Debussy) and Liebesfreud (Kreisler-Rachmaninoff). Samuel Hoiles has appeared in recital in Alliance, O., at the Mount Union College and for the East Cleveland Woman's Club and the Fortnightly Musical Club, playing compositions of Beethoven, Schubert, Schumann, Chopin and Liszt. Charles Ruetschi and Mr. Pfleger are heard weekly from WHK in two piano recitals. All are pupils of Franklyn Carnahan of Cleveland.

VERA B. McINTYRE

Rebecca Crawford sang in the great hall of New York University as soloist with the New York University Band at their annual concert on March 23. The reopening on Broadway of Music in the Air had Kathleen Edwards again in the role of Sophie and Clare Cole as a member of the ensemble. Corine Jesseys has been playing with the Light Opera Company at the Chicago Civic Opera House.

Beth Lewis has returned from a tour of the South and West, closing her 700th performance as a featured singer in a Fanchon & Marco presentation, which she followed with a series of appearances in concert and oratorio in California. Florence Armstrong, mezzo-soprano and Edgar Laughlin, baritone, are singing leading soles with the De Feo Opera Company, opening in Baltimore, Wilmington and Reading, Pa., and later in Montreal and Quebec. Ruth Posner is singing over WMIU in Brooklyn. Ann Norman sang recently from WEAF on one of their featured programs.

All these singers are from the New York studio of Vera B. McIntyre.

SARAH PECK MORE

Sarah Peck More presented the third informal musicale by her Hartford, Conn., pupils on March 16 at her studio there. German Lieder by Schubert, Schumann, Franz, Wolf, Strauss and Cornelius were sung by Beatrice Atkins, Margaret Berks, Doris Brydon, Mrs. Dwight Bartlett, Jr., Eva Forest, Norman Allen Haine, Evangeline Ludington, Cora Nangle, Dorothy Russ, Ruby Randall, Angelina de Mauro, Bertha Schieldge, Martha Smith and Irene Weldon. Emma Schafer, contralto, an artist-pupil of Mrs. More, at her New York studio, and Howard Balch, bass, collaborated in a joint recital for the M. & M. Guild of the Middle Collegiate Church, New York, March 17. Miss Schafer sang songs by German, American and English composers, also duets with Mr. Balch by Goring-Thomas, H. O. Osgood, Nevin, Kountz, Lee and Herbert.

EDGAR SCHOFIELD

John Deacon, tenor, soloist of the Union Congregational Church, Richmond Hill, N.Y., gave a recital at the American Women's Association, New York, April 9. Arthur Bailey, tenor, is singing weekly on WOR and WINS. April 25, he is to be tenor soloist with the St. Cecilia Club, Staten Island, N. Y., in the Harp Weaver, a poem by Edna St. Vincent Millay set to music by Elinor Remick Warren. Ransom P. C. Steele, baritone soloist of the First Christian Science Church, Jersey City, N. J., gave a program in Newark on April 7. All are pupils of Edgar Schofield of New York.

ALICE GARRIGUE MOTT

Margaret Roberts, soprano, artist-pupil of Alice Garrigue Mott, recently sang a program at the New York studio of Mme. Mott. Her numbers consisted of My Message (Guy d'Hardelot), The Nightingale Has a Lyre of Gold (Whelpley), arrangements by H. T. Burleigh of two Negro spirituals, in the Luxembourg Gardens (Manning) and Bergère Légère, arranged by Weckerlin. Miss Roberts has a voice of pure, youthful quality, charming and individual timbre and good volume and range. Her interpretations show a sensitive musicianship and a warm, responsive temperament. In the Negro spirituals she evinced a vivid imagination and keen appreciation of the mysticism underlying their more apparent rhythmic and melodic characteristics. J. A. R.

MAY STONE

Pupils of May Stone of New York have fulfilled numerous engagements within recent weeks. Yvette Le Bray, mezzo-soprano, sang for the Chaminade Club, April 4; Christine Caldwell, soprano, gave a recital in Hackensack, N. J., March 9.

The May Stone Educational Opera Class presented a complete performance of Cavalleria Rusticana, in Italian, with full cast, chorus, costumes and scenery at Roerich Hall, New York, March 11. Erna Miru was Santuzza. Miss Miru was engaged for a recital at the Pierne Degeyter Club, March 12, and at the Workers' Laboratory Theatre, March 18.

Gertrude Lyons, coloratura soprano, was guest of honor at the Long Island Federation of Women's Clubs at the St. George Hotel, Brooklyn, N. Y., and soloist at a concert held in the Jamaica (N. Y.) High School. The May Stone Opera Producing Class presented scenes in costume in Newark, N. J., with soloists and chorus. Helen Field, soprano, appeared at the Hollywood Beach Hotel, Miami, Fla., in a program with the Ipana Troubadours and Irene Bordoni; and in New York, on March 19, Celebrity Night, at the Hollywood Club. Hazel Price, coloratura soprano, sang in a quartet at Radio City the week of March 17. Rosa Rubenstein, soprano, is also at Radio City.

LILLIAN WECHS

Lillian Wechs, voice teacher, with studios in New York and Newark, N. J., recently presented Harold Glass, baritone, in recital at her Newark studio. Leah Knifle, dramatic soprano, assisted, and Henry Levine, pianist and coach of New York, was at the piano for both singers. Mr. Glass has been engaged to repeat this program in Bayonne, N. J., April 19.

Other singers from Miss Wechs' studios who are fulfilling engagements include Rose Schwartz, soprano, soloist in the recent Gypsy Music Revue given for the Junior Counsel benefit in Newark; Esi Melnic, presented in formal recital by Miss Wechs two years ago, also sang for this organization; and Anna Mankoff, coloratura soprano, gave a program at the Russian Charity Tea on March 30.

FRANCIS ROGERS

Artist pupils of Francis Rogers of New York have been fulfilling important posts and engagements. Charles Kullman, tenor, who has been singing lyric tenor roles at the Staatsoper in Berlin for the past three years, has been offered a renewal of his contract for two years. Catherine Field, soprano, has returned to New York after six months on tour with The Cat and the Fiddle. Karl Theman, bass, has completed an eighteen months' engagement in the same operetta. Walter Preston, baritone, has been appointed musical supervisor of NBC. Ruby Heritage is completing her fifth year as teacher of singing at Penn School, Chambersburg, Pa. She is now dean of the department of music there.

AUGUSTA COTTLOW

Nina Entzminger-Gunin played a group of piano solos at a dinner given recently at the Calvary Baptist Church, New York. She also was accompanist for Marguerite Lender, light opera artist, at a luncheon of the American Pen Women at the Fifth Avenue Hotel, New York. Victor Powell has given several recitals with Josef Barbrovitch, Lithuanian tenor, formerly with the Chaliapin Opera Company, their most recent appearance being in Philadelphia, March 18.

Both pianists are artist pupils of Augusta Cottlow.

KIRK RIDGE

Sarah French, piano pupil of Kirk Ridge at the College of Fine Arts, Syracuse University, won a first place in the recent Sigma Alpha Iota contests in New York. Nine chapters of the fraternity, representative of as many leading music schools of the East, sent delegates. In the instrumental competition, Miss French was chosen to represent the Eta Province at the national convention to be held in Denver, Colo., June, 1934.

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Studio Orchestra's Repertoire Larger Than That of Average Symphonic Group

Dramatizations Help to Break Down Prejudices of Untrained Listener Against Works of Serious Composers—American Composers' Series Has Enthusiastic Response from Public

By MILDRED CHETKIN

While it is the frothier of our radio programs which ordinarily occupy the major portion of public attention, we are approaching the season when, in anticipation of the average citizen's return to nature, broadcasting prepares to settle back to a period of comparative inactivity. With the first signs of this phenomenon—and they are unmistakable—there comes a tendency to contemplate the year in retrospect and to take belated cognizance of its more substantial achievements. The steady incursions of the greasepaint contingency may have relegated every other consideration into the background for a time, but any attempt to determine the extent to which radio has grown resolves itself naturally into an evaluation of such accomplishments as are essentially its own.

Probably no type of broadcast presentation scheduled regularly over an extended period is governed more closely and materially by the demands of the microphone than that of the studio orchestra. Because they are heard, for the most part, during sustaining periods and are therefore free from the weighty responsibility of dispensing art that must measure its success in terms of sales reports, we find these groups pursuing their activities without benefit of ballyhoo, but with no less a degree of sincerity and effectiveness. Their achievements are especially noteworthy where symphonic programs are concerned, since with its constant demand for new material, the microphone imposes the necessity for a vastly larger repertoire than that of the average symphony orchestra.

We were particularly impressed by the statistics which were recently released concerning the performances of the Columbia Symphony Orchestra. The report covered the period from January 5, 1932, to January 1, 1933, during which nightly broadcasts were given. When one stops to consider even the barest implications of such a record, the problems of the radio orchestra become at once apparent. The details of the selection, preparation and rehearsal of a program serve only for a single broadcast and must be applied each day to a new group of compositions.

The average symphonic organization whose field of activity is the concert stage seldom prepares more than one or two programs a week, for its audience, limited to the capacity of the auditorium, attends such performances in comparatively small groups. Recitals in different localities, too, are largely repeat programs. The radio concert, however, reaches an audience which extends at once across the country and which, composed of practically identical membership, will be on hand the succeeding evening for the same period. It is obvious, then, that while the microphone may tolerate the occasional repetition of single compositions within a few months, fresh programs must be devised for each broadcast.

STATIC

Ruth Bodell, in gathering material for the scripts for her weekly song recitals, reads through volumes of old poetry and stories that, in many cases, have been out of print for decades . . . A portion of the Unfinished Symphony which Elmo Russ recently presented during his organ series, was played from Schubert's original manuscript, which is in Mr. Russ' possession . . . George Gershwin made a special arrangement of one of his best known songs, The Man I Love, for Lily Pons' recent radio recital . . . Maurice Jacquet, new conductor of the New York Opera Association, was one of Massenet's pupils.

A compilation of the programs given by the Columbia Symphony over this period of a single year, reveals that there were performed 236 different symphonic selections. Of these forty-three were complete symphonies, twenty-six piano concerti, twenty violin concerti, thirteen orchestral suites, fifty-four overtures and sixty-seven tone poems, rhapsodies and miscellaneous other forms. They range in date from the symphonies of Haydn and the concerti of Bach to such modern works as Honegger's Pacific 231 and Gruenberg's Daniel Jazz.

Shortly before the close of his season with the New York Philharmonic, Bruno Walter spoke with Howard Barlow, conductor of the Columbia orchestra, and, deeply interested in the idea of nightly symphonic broadcasts, asked to see some typical programs. "When I showed Dr. Walter the list of compositions which formed the basis of last year's programs," Mr. Barlow said recently, "he was astonished. Obviously, in any field other than radio it would take about five years to present so many different works."

The notion that, as compensation for this constant pressure for new material, the radio program enjoys special privileges where the matter of execution is concerned, Mr. Barlow refutes vigorously. "Without absolute precision in every detail," he told us, "the radio program lapses into miserable failure. The broadcast performance, appealing as it does only to the ear, is so completely impersonal that the slightest error is magnified enormously. The artist cannot, as on the concert stage, divert attention from an occasional blunder by a bold toss of the head or an impressively broad sweep of his bow. On the air there are no extrinsic values to intrude upon the music. It stands alone."

What demands explanation is the paradox which seems to lie in the fact that a program of nightly symphonic broadcasts could have been sustained over so long a period—radio audiences being, as we are told so often, what they are. "I have learned from the letters which these programs have brought us that most of our untrained listeners are afraid not of so-called classical music itself, but of the formidable names of the composers," Mr. Barlow said. "On several occasions when we deliberately refrained from announcing the titles of certain selections, we found that their enjoyment of the music was apparently greatly enhanced. Without identifying them, I have played compositions of Bach, for example, that brought hundreds of enthusiastic letters asking about the composer. When such listeners are free from the prejudice which Bach's name seems to conjure up, his music delights them."

"It seems to me," he continued, "that since we know such prejudice exists, the surest way to break it down is to explain it away. Since last February, we have set aside Tuesday nights for our Great Composers series. Each of these half-hours is devoted to the works of one master, and in an effort to present him as a normal human being who chafed under his misfortunes and rejoiced in his triumphs, we give a brief dramatization of pertinent incidents in his life. If we can succeed, through the medium of broadcasting, in establishing an attitude toward this music that substitutes affectionate reverence for the awe which seems to prevent a natural approach to it, we have realized one of the most significant of radio's potentialities."

The Columbia program department has, regrettably, instituted a new schedule for these nightly broadcasts. They are now no longer devoted purely to symphonic music, but during a part of the week, offer orchestral and vocal selections from light opera and operetta. This is a fate which seems sooner or later to befall all such programs appearing with any frequency on the air and is probably nothing more than the result of the chronic itch for larger audiences which constantly besets our program designers. Certainly there is nothing to be gained artistically by diluting what sets out to be a straight symphonic series with the tunes of light opera and sublimated musical comedy. It is doubtful, moreover, whether the purpose of such a change is actually served, for while letters may indicate the presence of new listeners, they rarely disclose the fact that others have, as a consequence, withdrawn. When one recalls the number of broadcasts throughout the day which provide audiences with just such pabulum and the scores of soloists who, one after the other, fling themselves with soul-chilling brightness and abandon into the reconstruction of these precious moments from the musical stage, it becomes clear that, after all, certain concessions must be allowed for the fallibility of even the program executive.

However, this is beside the immediate point. What we wish to emphasize here is the difficulty of the task imposed upon these studio orchestras and the success with which its accomplishment may be effected. It seems to us that in the work of these organizations lie some of the most significant achievements in broadcasting.

* * *

The American Composer on the Air

Last week brought the termination of a series of NBC programs which also belonged essentially to radio. The musical territory which these broadcasts traversed was remarkable not only for its extent, but for the fact that much of it had been made accessible only as the result of painstaking exploration. John Tasker Howard, always the champion of the American composer, brought him to the air and introduced a network audience to the astonishing fact that there existed sufficient material from his pen to provide the musical substance of an introductory series of twenty-eight half-hour programs.

Through no other medium could Mr. Howard have established the validity of his thesis so effectively, for here he had the opportunity not only for an explanation of the significance of these compositions but for their actual performance as well. Despite the fact that, since last fall, the broadcasts of the New York Philharmonic concerts were heard during the same period that Mr. Howard was on the air, his audiences were large and unusually responsive. What these programs proved to them was that they possess a body of music which is as completely and articulately a native expression as that of any other country, and the letters which have been received leave no doubt of the warm and sustained interest of American listeners in this fact.

No small part of the success of the series was the result of Mr. Howard's adroit handling of his subject, for at no time were the broadcasts academic in presentation. Beyond serving to familiarize audiences with American music, however, his laborious task of accumulating authentic data and securing obscure works and manuscripts will contribute toward the preservation of much of this material for future radio performance. Already, Mr. Howard told us, several of the compositions which were heard for the first time during his series, have appeared on other programs.

A list of the subjects of Mr. Howard's

ON THE AIR

HAROLD SANFORD, conductor, began his new musical program, The Hour Glass, on April 3

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talks will give some idea of their comprehensive scope. They consisted of: A Survey of 300 Years; The Music of George Washington's Time; Is American Music American?; The Beginnings of American Music; The American Composer—Yesterday and Today; Musical Life in Eighteenth Century America; Jazz and the American Scene; Early and Mid-nineteenth Century American Songs; Stephen Collins Foster (No. 1); Nineteenth Century Pioneers; Edward MacDowell; Early American Ballad-Operas; Ethelbert Nevin; The Boston Group; Our Senior Contemporaries (No. 1); Stephen Collins Foster (No. 2); Our Junior Contemporaries (No. 1); Our Church Music—Yesterday and Today; Music of the American Indian; Our Song Writers; American Grand Opera—Yesterday; American Grand Opera Today (Can Americans Write Grand Opera?); Music of the Negro; Our Senior Contemporaries (No. 2); Louis Moreau Gottschalk; Our Junior Contemporaries (No. 2); Americans and Their Own Music.

Much of this material had to be adapted for radio presentation and re-scored for the studio orchestra, which was heard under the competent direction of Thomas Belviso. Of the entire series, the response indicated that the music of Stephen Foster and that of the American Indian held the greatest interest for listeners. It is apparent, too, that they are looking forward to Mr. Howard's continuance of his absorbing programs next season. Certainly, there is no type of broadcast which should be more enthusiastically sponsored for the American air.

* * *

Triple Concerto to Be Heard in Fourth Beethoven Concert

Maria Carreras, pianist, Mishel Piastro, violinist and Alfred Wallenstein, cellist, are to be the soloists during the April 16 concert of the New York Philharmonic-Symphony Orchestra, when Arturo Toscanini is presenting Beethoven's triple concerto. The opening number of the program, to be broadcast from Carnegie Hall over the WABC-Columbia network, is the Coriolanus overture, and the closing selection is the seventh symphony. During the intermission, Olin Downes will, as usual, be heard as commentator.

* * *

New Opera Series on Columbia and NBC Networks

With the seasonal withdrawal from the air of a considerable number of commercial programs, announcements for the disposition of new sustaining periods are reaching this desk in rapid succession. Beginning on April 17, the Columbia Broadcasting System will present a series of Grand Opera Miniatures, during which radio versions of operas are to be presented with symphony orchestra, mixed chorus and soloists. For the first broadcast, Howard Barlow, the conductor of these programs, has chosen Verdi's La Traviata. The Grand Opera Miniatures will complement Columbia's presentation of Light Opera Gems, under the direction of Channon Collinge, to be heard on Wednesday evenings.

Plans for a similar series to be given on Monday evenings over the WEAF network have been announced by NBC. These programs, to be directed by Graham Harris, will be known as the National Opera Concerts, and will bring before the microphone eminent guest soloists and a large mixed chorus.

WEVD Inaugurates Music Course

As part of the WEVD University of the Air, a new course in music being given by Sigmund Spaeth was inaugurated on April 13. Dr. Hollis Dann of New York University, Prof. Peter Dykema of Teachers' College, Columbia University and Prof. Charles Heinroth of the College of the City of New York, have given this course their endorsement and are recommending it to students for supplementary home study.

Other University of the Air courses currently being offered by WEVD include History, by Hendrik Willem van Loon on Fridays; Philosophy, under the direction of Prof. John Dewey on Tuesdays; and Psychology, supervised by Dr. John B. Watson, being presented every Wednesday. The latter course will be concluded within a few weeks, to be followed by a series on Literature and Drama, with Alexander Woollcott, Gilbert Seldes, Carl van Doren, Fannie Hurst, Heywood Broun, Elmer Rice and other literary figures.

RADIO IMPRESSIONS OF A WEEK

On behalf of the open school week being held in New York City by the Greenwich House Music School, Ossip Gabrilowitsch made a sincere and intelligent appeal in the cause of Music for Today. He spoke of the necessity for integrating the social and artistic influences of music schools, and urged the re-education of the consumer and producer of music and the "revaluation of musical values" if its significance both to the individual and the community during the period of economic stress is to be enhanced. . . . The Eastman School program over an NBC network presented students from the wind ensemble class of Paul White. The rarely heard Beethoven sextet in E flat major for two clarinets, two horns and two bassoons was given a highly effective performance, the unusual tone colors of this combination being particularly striking on the air. At the conclusion of the recital, Mr. White spoke briefly, encouraging the study of these instruments, in anticipation of a demand for such performers . . . Thursday afternoon brought a performance over WJZ of a musical version of the Passion Story, composed and arranged by Pietro Yon and based on old Gregorian themes. Under Mr. Yon's direction the music was sung by the New York Gregorian Club, a musicianly and apparently faithfully trained group of sixteen male voices . . . During its last broadcast of the season over a Columbia network, the Curtis Symphony Orchestra, conducted by students from Fritz Reiner's class, gave an admirably executed program of Beethoven works. The numbers included the Egmont Overture, ballet music from Prometheus, the triple concerto for piano, violin and cello with orchestra, in C major and a movement from the string quartet, op. 59, arranged for string orchestra. The ensemble, the soloists and the talented young conductors interpreted the music with reverential care, and the performance gave evidence throughout of Mr. Reiner's artistic supervision . . . Frank Black has taken over the period formerly devoted to the Firestone presentation of Lawrence Tibbett, Richard Crooks and William Daly's orchestra, and is experimenting with new program forms. The broadcast was built around Kay Swift, and provided an opportunity for hearing the young composer in an informal discourse on incidents in her life and as soloist with the orchestra in her own music. Other selections included the café music from Carmen and The Blackdaw and the Falcon, taken from a collection by Schindler of Russian folk songs and arranged by Miss Swift (WEAF) . . . Over the WABC network, Sylvia Sapira is still presenting weekly quotations from Bach's Well-Tempered Clavichord. She played the preludes and fugues in F sharp minor and G major, and concluded her short recital with a chorale arranged by Myra Hess . . . The rich and agreeable voice of Donald Beltz was heard in a selection from the Quaker Girl during the Two Seats in the Balcony program. Harold Sanford conducted the orchestra in a graceful performance of music by Sigmund Romberg and Jerome Kern (WEAF) . . . Benno Rabinof's first radio program after his recital tour of the United States, was heard on Friday over WJZ. The beauty and breadth of his tone, and the sustained brilliance of his technic were not lost upon the microphone; and he invested each of his selections, among which were a Slavonic Dance of Dvorák and Glinka's colorful Persian Song, with an individuality that gave this radio recital particular eloquence . . . After a vacation of several weeks, J. Alden Edkins, bass-baritone, has resumed his enjoyable Sunday morning concerts over WEAF. We listened to his sympathetic interpretation of music by Beethoven and David Guion's Home on the Range . . . The La Forge-Berúmen concert, broadcast on Thursday over a Columbia network, provided again an artistically conceived and well balanced half hour of music. The artists were Mary Duncan Wiemann, soprano, Amy Paget, pianist and Mary Kottmiller, accompanist. Miss Wiemann's voice proved to be one of considerable beauty and lent itself with equal ease and sympathy to such widely different compositions as Schubert and Schumann Lieder, an old English air and the charming Hollyhock by Frank La Forge. Two Chopin Mazurkas and a Seguidilla by Albéniz were the vehicles in which Miss Paget displayed inherent musical intelligence and a thoroughly adequate technic. Miss Kottmiller was a sensitive and skillful accompanist . . . Stell Anderson and Silvio Scionti, whose distinguished two-piano concerts here and abroad have established them as artists of extraordinary accomplishment, were the guests of Adolf Schmid on the Concert Footlight program over WJZ. They gave a memorable performance of the Vivaldi Concerto Grosso and the Prelude and Gigue of Gitoli, which came over the air brilliantly.

NETWORK OF NEWS

William H. Woodin, Secretary of the Treasury, headed the list of composers whose new works were given their first performance during the inaugural program of Songs of Tomorrow, a new NBC series. Manuscript compositions of Irving Berlin, Herman Hupfeld, Walter Donaldson, William Wirges and Walter Preston were also presented. Frank Black's orchestra and the Revelers Quartet interpreted them.

* * *

The recent performance of Carmen over WOR marked the return to the New York Opera Association of Dreda Aves. The rest of the cast was composed of Ralph Errolle, Ruth Mather and Chester Tallman. The production was under the direction of Maurice Jacquet, former first conductor of the Paris Grand Opéra and the Paris Opéra-Comique, recently become affiliated with the association.

* * *

A program of Highlights and Shadows of modern music in symphonic style has brought Tom Griselle and his orchestra in an NBC new series of Sunday night concerts. Griselle conducts his orchestra in numbers specially arranged by him, and includes several of his own compositions.

* * *

Vincent Lopez' new piano composition, Sky Ride, was given its first performance as a solo during one of his recent NBC programs.

* * *

Albin Werner, tenor, was guest artist during a Schubert program of Elmo Russ' WMCA organ recitals.

* * *

Ruth Lyon, soprano and Edward Davies, baritone, were soloists on a recent Music Magic program, together with a chorus and orchestra conducted by Roy Shield.

* * *

The Rondliers Quartet is supporting Donald Novis as guest artists of the NBC Woodbury program. The foursome is directed by Charles Touchette, pianist and arranger, a former faculty member of the Boston College of Music.

* * *

Lewis Reid, WOR program director, is using the Choir Invisible on his Footlight Echoes programs.

* * *

Katherine Palmer, soprano, Joyce Allmand, contralto, Richard Dennis, tenor and Arthur Billings Hunt, baritone, were soloists during a recent NBC broadcast of Old Songs of the Church.

* * *

Folk songs of all nations were presented by two school glee clubs in a broadcast over the Yankee network, under the auspices of the school committee of Boston.

* * *

A new composition by Rosario Bourdon, director of the Cities Service Concert, was sung recently by Jessica Dragonette.

* * *

An orchestra under the direction of Phil Saltman, New England Conservatory graduate of 1931, has been engaged for a series of sponsored programs over the Yankee network.

* * *

Jack Rose performed on the guitar, mandolin and viola during an NBC recital with Dorothy Crandall, pianist.

* * *

A radio version of Gounod's opera Faust was a recent WMCA presentation in Elmo Russ' series, Pages from the Opera. The leading roles were sung by Mary Fabian, soprano of the late Chicago Civic Opera Company, Oliver Stewart, tenor and Sigurd Nilssen, bass.

* * *

Lowell Patton, who has been conducting organ and choir programs for NBC, has accepted the appointment of organist and choir director at the First Presbyterian Church of Hempstead, N. Y. Mr. Patton will continue his radio activities.

* * *

Norman Cordon, bass, was soloist on a Sunday afternoon program originating in the Chicago NBC studios. Josef Koestner's orchestra and the Singing Cylinders Quartet also contributed.

* * *

Emily Mickunas, coloratura soprano, shared the microphone with Carmela Ippolits, violinist, during the NBC Concert Footlights program. The concert orchestra, a regular feature of the series, is under the baton of Adolf Schmid.

* * *

The weekly La Forge-Berumen musicale over the Columbia network on March 30 presented Florence Middaugh, contralto, Mary Frances Wood, pianist, Leonid Bolotine, guest violinist and Frank La Forge, composer-pianist.

* * *

A special NBC half-hour concert presented the Middlebury College Glee Club, the pioneer member of the Intercollegiate Glee Club Association and winner of the first place in the national contest. The program was directed by H. G. Owen.

* * *

Ralph Grosvenor made his second appearance as soloist with the Perolé String Quartet during one of their regular WOR broadcasts.

RADIO PERSONALITIES

JAMES MELTON

Although James Melton was born in Georgia, he grew up in Citra, Fla., where he first sang as soloist in the church choir. His education was secured at the University of Florida, where he was encouraged to study music seriously. His vocal teacher was Gaetano De Luca, who trained his young pupil for an operatic career. During this time, to earn the money to enable him to study, Jimmy played the saxophone in a dance orchestra.

Eventually he decided to come to New York to pursue a musical comedy career. The managers, however, thought differently, for the young man could not find any jobs. Finally he was given an audition at the Roxy Theatre and was engaged immediately. He next joined the Revelers Quartet, with whom he has remained ever since. Melton has appeared as soloist and with the quartet on many programs, and at the present time is heard over an NBC network in a series of programs with Victor Young's orchestra.

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Americans at Fontainebleau

(Continued from page 5)

chestra, by Marguerite Roesgen-Champion, was given at the Sunday afternoon concert of the Paris Symphony Orchestra (Pierre Monteux directing). Composed during January and February, 1933, the suite has unusual melodic charm and admirable finesse and delicacy. It is scored for harpsichord, brasses, woodwinds, string choir, timbals and triangle. The work opens with a freely developed orchestral introduction. In the stately and harmonically interesting Sarabande which follows and the rhythmic Toccata which ends the opus, the harpsichord plays the part of a brilliant orchestral instrument rather than that of soloist. The suite was warmly received, the listeners applauding Mme. Roesgen-Champion in her double role of soloist and composer.

Week-end Premières

Three orchestral works were created at week-end concerts. At the Pasdeloup session, conducted by Van Raalte, Incantation, by Pierre Capdeville, was given. Written in 1931, the composition commemorates the tragic death of the composer's young friend Tullio Bionducci, who was killed while trying to rescue a young girl in the mountains. The composer's musical translation of his anguished souvenir was read understandingly by M. Van Raalte.

Jacques Dupont's Mouvement Symphonique, brought out by the Conservatory Orchestra under Philipp Gaubert's intuitive batoning, revealed nothing new nor particularly original. It did, however, show the composer's technic in clear orchestral scoring, and a lyrical gift yet to be fully developed.

Quite the opposite of the foregoing was Maurice Le Boucher's jolly Jeunesse du Monde, premiered by the Colonne Orchestra, directed by Paul Paray. M. Le Boucher, who is director of the Montpellier Conservatory, may have been inspired by some of his pupils, for Jeunesse du Monde gives a musical picture of the rumba, beguine, fox-trotting youth of the day. The piece is full of rhythmic surprises and harmonic progressions, which the French call *spirituelle*.

Walter Straram's weekly offering in the way of new music, was Olivier Messiaen's Hymne au Saint Sacrement. Particularly appropriate to the Lenten period, the work is of an essentially religious character mysterious and exalted as to sentiment and intensely human in its appeal.

Mid-week Service

At a mid-week concert of the Paris Symphony Orchestra, Ravel, Cortot, Milhaud and Roger Desormière did the conducting. The program was opened by M. Cortot's reading of Pélléas et Mélisande, by Fauré. Followed Milhaud's Les Malheurs d'Orphée, for soli, chorus and orchestra, the author conducting; Poulenc's concerto for two pianos and orchestra, Jacques Fevrier and the composer playing the piano score, directed by Cortot; Igor Markewitch's Partita, for piano and orchestra, the composer soloist; Ravel's Pavane pour une Infante défunte, the master conducting (sic); and Germaine Tailleferre's overture, which Roger Désormiere directed. The audience, I was told, was more intrigued by the comings and goings of the various conductors than by the diversity of the program, though the latter was of singular interest.

Ruffo Recital

Titta Ruffo scored a hit at his recital in the Salle Gaveau. He was so genial in mood and sang his songs with such evident pleasure, that his audience caught the spirit, applauding and demanding encores all through the séance. His program included arias by Rossini, Mozart, duets from Thais and Don Juan (in which Lucienne Tragin assisted) and French, Italian and Spanish songs. In spite of some thread-bare notes and theatrical mannerisms that were unwarranted in certain selections, Mr. Ruffo pleased his hearers, and as that is what matters, the above-mentioned shortcomings can easily be overlooked. Lucienne Tragin, young coloratura soprano, did fine work in the grand air from Lucia and in songs by Roussel, Poulenc and Strauss. Maurice Fauré was appreciated for his artistic accompaniments.

Moscovite Dancers

The Messerers, Russian Soviet-dancers of whom I wrote in last week's parish notes, had such success with their first recital, that they remained in town to give two more. Crowded audiences were on hand at each, giving the admirable pair to understand they were welcome to return to Paris as often as they liked.

Each program was different, and requests were so numerous for this or that dance that Asaf and Soulamith could have made up an extra recital of encores. All that was said in praise of these astonishing youngsters is herewith repeated, and the fact that public enthusiasm ran higher at each appearance seems proof of the dancers' worth. The Messerers' technic is infallible, their sense of the effective and unusual seems limitless, and the way they are able to give spiritual grace and lightness to movement is not the least of their virtues. Asaf and Soulamith are now off to Amsterdam, from which city they will return by degrees to Moscow and their solo work at the Grand Theatre.

Brailowsky's Activities

Alexandre Brailowsky's tour this season has taken him to every musical centre of the Continent. The indefatigable pianist no sooner finished his Chopin cycle in Paris, than he was off for Switzerland for a pair of concerts in Zürich. Previous to these engagements he played a pair of recitals in Helsingfors, Riga, Berlin, a dozen in Holland, a Chopin cycle in Brussels, fifteen concerts in Spain and a tour of North Africa. His orchestral appearances included Paris, Amsterdam, The Hague and Rotterdam. The Liège Conservatory recently honored the pianist by founding a Brailowsky Piano Prize which, like the Kreisler and Casals prizes, will be awarded every third year.

Rhené-Baton Conducts

Rhené-Baton, French conductor and composer, recently directed the Concerts Classiques Orchestra in Bordeaux. Assisted by Gaspar Cassado, cellist, M. Baton presented a program of works by Chausson, Haydn, Tschaikowsky and Weber, and the first auditions in Bordeaux of his symphonic poem, Pour les funérailles d'un marin Breton, and of Alexandre Tansman's Quatre Dances Polonaises.

The following afternoon, a concert of Rhené-Baton's songs and his second sonata, for violin and piano, was given by the Saint Cecelia Society of Bordeaux. Mme. Clerc Le Herisse, soprano and Louis Dupin, tenor, interpreted the vocal music, while Nerée Gautier, pianist and M. Arthur, violinist, read the sonata. Both séances won M. Baton eminent success and his reception by the Bordeaux musical public was unusually cordial.

Brevities

Marcel Samuel-Rousseu, whose opera Tarass-Boulba was recently restored at the Opéra-Comique, has completed another lyric drama, Kerbih, libretto by Elissa Rhais and Michel Carré.

Maurice Catriens will direct the Gaité Lyrique and the Trianon Lyrique theatres next season.

Charles Bartsch, solo cellist of the Paris Symphony Orchestra, gave a recital in Brussels before the Queen of the Belgians.

The Theatre de la Monnaie plans to create Jacques Dalcroze's opera Les Juneaux de Bergame.

At the last concert sponsored by the Société Nationale de Musique, Georges Migot's piano suite Zodiaque was given its first Paris audition.

The Berlin Philharmonic Orchestra (Furtwängler conducting) is to do two concerts this month at the Opéra. The band will also be heard at Strasburg, Lyons and Marseilles.

Roger Ducasse, composer and professor at the Paris Conservatoire, gave a lecture on Fauré and Debussy for the Société de Musicologie in Geneva. Pupil and friend of both masters, M. Ducasse had many interesting incidents to relate. Ducasse's piano works were performed by pupils of the Geneva Conservatory after the lecture given by the composer.

Carlo Van Neste, young Belgian violinist, was awarded the Henri Vieuxtemps Prize, by Queen Elizabeth.

Eugen Zador's quintet won the National Hungarian Composition Prize.

Henriette, lyric drama in four acts by René Morax, music by Gustav Doret, was created recently at the Theatre de Lausanne.

A concert of contemporary Italian music was given in Paris last week by the Danté Society. Works by Casella, Davico, Castelnuovo-Tedesco, Mortari, Malipiero, Sadero and Caggiano were interpreted by Maria Elena Cattani, soprano and Vittorina Bucci, pianist.

Marianne de Gonitch, soprano, appeared as soloist in a concert at the Ecole Normale, Paris. She sang Lieder by Schubert, Schumann and Strauss and a group of Cuban songs.

Lotte Lehmann recitalled in Lyons, interpreting Brahms, Schubert and Schumann Lieder and Wagner arias.

Yves Nat, pianist, also gladdened Lyons, doing a program devoted to Schumann.

Jacques Thibaud, violinist and Tasso Janopoulo, accompanist, played Vitali, Lekeu, Bach, Ravel and Kreisler at the Municipal Theatre in Perpignan.

Willem Mengelberg and the Concertgebouw of Amsterdam will give two concerts in Paris, May 7 and 8.

A Beethoven festival is announced at Basel, Switzerland, for May 20 to June 2. The nine symphonies, Fidelio, Missa Solemnis, the violin concerto (Adolf Busch, soloist), piano concerto in G major (Rudolf Serkin, soloist) and other orchestral works will be given. Felix Weingartner and Hans Münch are to conduct the Basel Orchestra.

Jean Chantavoine, secretary of the Paris Conservatory, lectured on Beethoven at the Salle Iéna.

André Burdino, who has returned from Lyons, will inaugurate his Paris season as Romeo at the Grand Opéra.

Summer Courses at German Institute of Music

Berlin.—The German Institute of Music in Potsdam offers summer courses for students from foreign countries. The school's headquarters are in the Marmorpalais, situated in the New Garden of the Sans-Souci Park. Prof. Dr. Schunemann, head of the State Conservatory of Music (Staatliche Hochschule für Musik), supervises the institute. Students of piano may choose between two teachers, Edwin Fischer and Wilhelm Kempff, prominent pedagogues and concert artists. For the pupils of violin there is opportunity to work with Georg Kulenkampff, an instructor for the last ten years at the State Conservatory.

MARMORPALAIS,
German Institute of Music for Foreigners in Potsdam.

An addition this year is an organ course given by Günther Ramin, who has returned from a concert tour through America. Since 1920 Mr. Ramin has been organist at St. Thomas' Church in Leipsic, where Bach was choirmaster and organist two centuries ago; and for almost a decade he has been on the faculty of the State Conservatory in Berlin. Ramin will give his courses in Potsdam at the historic Garnison Church, in which Frederick the Great is buried. The Fischer, Kempff and Kulenkampff courses are to be held during June and July.

All inquiries and applications for enrollment must be made through the Deutsches Musikinstitut für Ausländer, Berlin-Charlottenburg. This organization will also help the students in other ways, arranging for rooms and board and sightseeing trips through Potsdam with English guides. Also, in conjunction with the Berlin University, there will be social gatherings where students may meet, hear especially arranged lectures and become better acquainted with the metropolis. Furthermore, the Rev. Dr. Turner, minister of the non-denominational American church in Berlin, will hold a reception for the students at the beginning of the July courses. To this official German personalities and the new American ambassador will be invited. Dr. Turner will also arrange numerous social gatherings.

McCoole to Make New York Début

Paul McCoole, American pianist, is to give a recital at the Cosmopolitan Club, New York, on April 27. This will be Mr. McCoole's first appearance in New York, although he has played in France, Belgium and Italy. His program comprises music for the piano and harpsichord.

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Press Comments

HILGER TRIO

The Hilger Trio, who recently gave a concert in Miami, Fla., during their recent concert tour of that state, were the subject of an extensive review in the Miami Herald: "The Hilger Trio, composed of Elsa Hilger, cellist, Maria Hilger, violinist, and Greta Hilger, pianist, presented a program of unusual and interesting music at the Mana-Zucca Music Club. The program opened with the double concerto for violin and cello by Brahms. The artistic rendering of this beautiful concerto drew spontaneous applause from an audience which filled Mazica Hall to overflowing.

"The Rococo Variations by Tschaikowsky, for cello, played by Elsa Hilger, was an excellent medium for fine expression and clean technic, demonstrating this artist's mastery of this most difficult of instruments. She was applauded with great enthusiasm, graciously responding with encores. In the Faust-Fantasie by Sarasate for violin, Maria Hilger gave great pleasure in her interpretation, style and in the golden tone which flowed with increasing beauty from the softest pianissimo to broadening climax, showing utmost flexibility in every passage. Miss Hilger held her audience responsive to the last phrase and her fine performance elicited many recalls.

"The Handel-Halvorssen Passacaglia for violin and cello was indeed extraordinary in the combined melodious and dignified progression of its stately grandeur. Greta Hilger, the pianist, could hardly be called an accompanist, but rather, an indispensable part of this exquisite trio. The Hilger Trio will be remembered as having brought to Miami music patrons artistically perfect ensemble music."

ROSE RESNICK

Rose Resnick, a pupil of Rudolph Gruen, gave a piano recital in Steinway Hall, New York, March 21. The New York Times carried the following comment, signed "H.H.": "Sensitivity of touch and an ability to evoke the more subtle elements of the music she played, were the outstanding characteristics of Rose Resnick's piano recital given last night in Steinway Hall. The great handicap of her blindness may even be responsible, in measure, for an unusually lovely pianissimo, since those who see with ears and fingers must, one would think develop a special acuteness. Her long program included a Bach-Busoni Chaconne, a Haydn sonata in E minor, the searching Brahms Intermezzo in E flat minor, his Capriccio in B minor and his E Flat major Rhapsody. The Chopin, Casella and Dohnányi which followed the intermission, could not be heard by this listener because of other duties.

"It is interesting to note that the work requiring the most delicate penetration, the intermezzo, received as fine a reading as one has heard this season—and it has been played a great deal. Its grave thoughtfulness, its deeply metaphysical implications, were admirably projected. Miss Resnick possesses a quality of musicianship which technic alone can never produce. Her audience was good-sized and warmly appreciative."

RICHARD CROOKS

Richard Crooks, tenor of the Metropolitan Opera Company, recently appeared in concert in Ottawa, Can. The Ottawa Citizen's review reads in part: "Richard Crooks may have been making his first appearance in the Capital City of Canada, but he was by no means a stranger. His popularity as a radio artist doubtless was responsible in substantial measure for the ovation he received when he appeared on the stage. Fortunately, his beautiful voice, flexible as that of a coloratura soprano, has the freshness of youth and was unwearied even at the close of a much augmented program."

The Ottawa Journal: "A tenor voice of amazing purity and beauty, charming and friendly stage presence, and immense dramatic power in interpreting famous German Lieder and opera were combined by Richard Crooks, internationally-famed singer. Though familiar to many of his hearers through the medium of his records and his programs given over the radio, Richard Crooks in person exceeded the expectations, even of his greatest admirers. His sincerity, his immediate and happy contact with the audience, and his faculty of giving the whole warmth of a vivid personality from behind the footlights are factors long to be remembered. Not only is Richard Crooks beyond the bounds of technic but his grasp of the most difficult passages of French, German and Italian is as complete and his diction as pure as that of his native English. Over and above this is an artistry and individuality attained by few tenors of the age. The roundness and resonance of the lower registers are on a par with the purity and fidelity of the upper tones."

JOSEF KALLINI

Josef Kallini, Russian tenor, recently returned from Florida, where his engagements included a costume recital for the Mana-Zucca Club, Miami. The Miami Daily News said: "With a resonant voice of pleasing timbre Kallini combines the art of acting, appearing in the national costumes appropriate to the various groups of songs, and makes each number a little drama. His well-placed tones and vitality of interpretation together with a remarkably clear-cut diction, give to each song exceptional interest."

Another appearance was at the Everglades Club of Palm Beach, following which the Palm Beach Daily News reviewer wrote: "Lusty, vigorous melodies and folk songs that have been applauded around thousands of firesides for hundreds of years were sung by Mr. Josef Kallini to an enthusiastic audience at the Everglades Club who enjoyed them as heartily as their hearers in times long gone by. Mr. Kallini, who has been heard by many music-lovers in tenor roles with the Philadelphia Opera Company, has a vibrant and pleasing voice, high and true, and well controlled, and an apparently inexhaustible wealth of dramatic temperament. Added to these gifts was the romantic atmosphere which costume always lends to recital."

NELSON EDDY

Nelson Eddy's recent concert in Columbus, Ga., is reported in part in the Sunday Ledger-Enquirer of that city: "Mr. Eddy is a concert artist of the highest order. He has that rare gift, and one that is not always given to the great artist, of being able to capture his audience and carry it with him through every emotion. If there was any doubt of the success of the Three Arts League's season for next year, Mr. Eddy killed that doubt. His concert formed a brilliant close to the 1932-33 season and left the audience eager for another year and with his name heading the program."

The Lancaster (Pa.) Intelligencer Journal's critic wrote of the baritone's concert there: "Eddy achieved more than a merely successful recital. He prodded a conservative audience out of its apathetic interest, made it laugh, even weep a little—and won the most enthusiastic and sincere applause that any artist has been accorded here. Taken as a whole, the concert was one of the most eminently satisfying musical evenings ever presented in Lancaster. It had color and drama. It never dropped, as concerts so often do, into one of those deadly 'in between' moments. Kaleidoscopic change of mood kept the musical scene changing so swiftly that the audience stayed on its mental toes to keep pace."

An excerpt from the Los Angeles Illustrated Daily News reads: "That the time-worn phrase, 'a prophet is not without honor save in his own country,' has no longer the forcefulness it once obtained was evidenced when Nelson Eddy, the young American baritone, received a welcome which is rarely accorded to the most distinguished foreign artist of the same quality of voice by Philharmonic auditorium audiences." The Hollywood Citizen-News: "A most unusual spectacle was that afforded by the concert of Nelson Eddy, American baritone of the Philadelphia Grand Opera Company. It was an extraordinary experience to witness an American youth in his early thirties triumph to such a degree before an audience of distinction and under his own native skies. There was praise for his superb voice, his dignified, unaffected bearing, the subtle blending of tone and text, and for a temperament that comprehends all that is human and much that is spiritual." The San Diego (Cal.) Union: "Nelson Eddy's recital was a real pleasure to hear. Young, his career is all before him and it promises much, for he has all that makes for lasting success—voice, diction, intelligence and personality."

MARIA KURENKO

Press comments from Maria Kurenko's current concert tour include one from the Phoenix (Ariz.) Gazette: "Maria Kurenko, famed Russian coloratura soprano presented one of the most charming and artistic recitals ever heard in the capital city. Mme. Kurenko is possessed not only of natural vocal material of a high order, a fluent technic of unusually rapid pulse, but is also an interpretative artist of deep sincerity." The Helena (Mont.) Daily Independent: "This great Russian soprano, whose voice has that appealing sweetness and limpid, cool'en clarity of tone that sings itself straight into the heart, possesses that human sympathy and deep emotional fervor that portrays perfectly the message of the song."

The Yakima (Wash.) Gazette: "Her concert was free from any stage tricks and had the exquisite artistry and fine phrasing that could not fail to charm the most fastidious auditors." The Great Falls (Mont.) News: "She captivated a splendid audience with her lovely voice, no less than with a gracious spirit that was as refreshing as it was winsome. Fluttering over exacting cadenzas with the freedom of a songbird, yet with perfect technic, she proved that this feature was only incidental to versatile accomplishments." The Jackson (Mich.) Sun: "Maria Kurenko, brilliant Russian prima donna, received an ovation at the close of her program from an enthusiastic audience. Mme. Kurenko has a voice of wonderful range and sweetness and this combined with poise, presence and charm make her the outstanding artist she is. Mme. Kurenko has phenomenal ability. Such a voice is indeed rare and all the more if it is combined with a perfect tone production and backed by such fine musical intelligence."

WHITNEY CHAMBER MUSIC ENSEMBLE

The Whitney Chamber Music Ensemble, appearing before various Civic Music Associations, has been received with the following press comments:

The Beacon Journal of Akron, O., said: "An orchid—no an armful of them—to the Akron Civic Music Association for bringing the Whitney Chamber Music Ensemble of Chicago. And while posies are being passed around, the whole greenhouse should go to the Whitneys for providing the most melodious instrumental music heard in Akron in many moons. The Whitneys made many converts to chamber music. Robert F. Whitney, his four charming daughters, Noreen, Edith, Edna and Grace, and his son, Robert S. Whitney, brought a family intimacy to their playing that delighted the large audience."

Glenn Dillard Gunn wrote in the Chicago Herald and Examiner: "They play with an aristocratic distinction that is a joy in these days when nearly everybody seems to have forgotten that the charm of restraint and the moderation of good taste are not incompatible with a wide variety of expressive nuance."

The Fond Du Lac (Wis.) Commonwealth Reporter: "The attractive youthfulness of the brother and sisters and the freshness and vivacity of the performance were no less pleasing than the completeness of the musical groundwork and finished technic which they displayed. The calibre of the ensemble's performance was reminiscent in many of its selections of symphony or little symphony orchestral tone and volume and timbre."

DENOE LEEDY

Herbert Elwell, critic of the Plain Dealer, Cleveland, O., writes of a recent recital given by Denoe Leedy of the piano faculty of the Cleveland Institute of Music: "Leedy, whose reliable attainments as a pianist have been amply proved in past appearances here, gave another highly favorable impression of his artistry last night in a substantial and varied program. Works like Bach's Chromatic Fantasy and Fugue, and Schumann's Papillons demanded virtuosity and sound judgment, qualities not lacking in the interpreter. With a characteristic tendency to stress the introspective and the romantic, the pianist revealed a happy conception of the Chopin sonata, op. 58, and delivered it with élan. His closing group brought finely gauged and sensitively felt renderings of two Liszt numbers, an amusing Bear Dance of Bartók, and de Falla's brilliant Danse Rituelle de Feu."

(Continued on page 33)

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Chamber Music, Wagner, Bizet Diversify April Record Lists

Beethoven's Early Septet for Strings and Woodwinds Offered—Symphonic Arrangement of Tristan Act II Music by Dr. Max von Schillings—La Scala Carmen in Long-Playing Version Shows Great Improvement in "Dubbing" Processes

By RICHARD GILBERT

Columbia's choice this month for a Masterworks set is a felicitous one; resuscitating Beethoven's youthful septet in E flat major, op. 20—by no means the ill-prompted and inanimate work it is sometimes made out to be. Beethoven's own dislike for it seems to have suggested more than the usual inclination to treat lightly early laboratory ventures of a not-yet-matured or incompletely realized expression. However, in this instance, the composer achieved a fresh, buoyant and genial piece the success of which depends wholly upon a delicate interplay of ideas excellently handled with respect to form and feeling for the combination of strings and woodwinds. It is a work worth knowing. Certainly, together with previous as well as subsequent experiments in the combined effects of woodwinds, strings and pianoforte, its construction helped Beethoven to achieve greater liberty and depth in the op. 59 quartets and succeeding chamber works, as well as his symphonies.

According to tradition, such compositions as septets and octets, are generally longer than chamber works where fewer performers are employed. Examples of Schubert and Beethoven in this field each have a long set of variations and a minuet in addition to a scherzo. Perhaps it was felt that if so many accomplished performers were gathered together it was well to make the most of them. One does not encounter the six movements of Beethoven's septet proclaimed from the concert stage with frequence, hence this totally unobscured phonograph performance by the first violin, viola and cello of the Léner String Quartet and Messrs. Hobay, Draper, Hinchcliffe, and Brain, expert British players of the double bass, clarinet, bassoon and French horn, offers a musical performance not generally proffered. These musicians give the work surprisingly clear elucidation; they play with the coherent familiarity of trio or string quartet performers.

For some reason the work was ignored by recorders during the 1927 Beethoven centennial, lavishly sponsored by the Columbia Phonograph Company. Soloists from the Madrid Philharmonic Orchestra recorded it for La Voz de su Amo—subsequently this version immigrated to the local Victor export lists (records prepared in Camden for South American sale—procured here through special order). German Homocord also released a version, inferiorly engraved. But all matters of interpretation and recording considered, the present Masterworks set No. 180, five 12-inch discs, seems eminently the most desirable. There is no reason to unearth historical facts or æsthetical observation associated with the septet—especially so in the face of the excellent and thorough notes which accompany the set, assembled as usual by the musicianly director of Masterworks publications, George C. Jell.

More Symphonic Tristan and Isolde

Not unaware of the popularity accorded Victor's recent publication of Leopold Stokowski's symphonic synthesis of Tristan and Isolde, Columbia issues repressings of Dr. Max von Schillings' instrumental arrangement of the second act music. These two discs (Nos. G-68092D and G-68093D) were made by German Parlophon in 1928; since that time importations of them have not gathered dust on local dealers' shelves. The music begins with the accompaniment to Isolde's fervent scarf waving and Tristan's entrance. With the exception of the introductory fanfare music, Stokowski approached the Act II music from a much later point—where the lovers "gently repose on a flowery bank." The first disc of Schillings' thrilling reading (there is passion and force to his impelling sweep) brings us to the point where Stokowski's arrangement begins, as noted above. It will be seen that this record duplicates nothing in the Victor version and is calculated to augment that edition. The second disc, *Nachtzene und Liebesgesang*, covers the same ground at that point included in the Philadelphian's redaction.

Referring to notes made five years ago and benefited by an emphatically more sensitive and powerful reproducer, it is surprising that this "ravishing music, magnificently and thrillingly recorded," needs no apologies or adjectives of lesser superlative degree in the matter of loud speaker detachment. The recording is as satisfying as can be found in most present-day registrations. Perhaps not so limpidly revealed as the music purveyed by the Philadelphia Orchestra, nevertheless it is distinguished by splendid frequency characteristics and volume amplitude. The general tone is good; not for a second does the verve of orchestral movement lose pace or dignity.

Carmen in Italian

This complete Carmen recording comes from La Scala and, obviously, is released with an eye for Italian consumption. Victor already has a Carmen in French in its increasingly comprehensive operatic series. The unusual feature of the present set (Musical Masterpiece album No. LM-128) is that the foreign recording has been "dubbed" for long-playing. Hence the nineteen discs comprising the original recording are here condensed to seven double-face, 12-inch records, pressed in the Victrolac, semi-flexible material and bearing the silver label of the marathon class. The cast is distributed as follows:

Carmen	Gabriella Besanzoni
Don Jose	Piero Pauli
Micaela	Maria Carbone
Escamillo	Ernesto Besanzoni
Zuniga	Enrico Spada
Frasquita	Nerina Ferrari
Mercedes	Tamara Beltacchi
El Dancairo	Neelo Palai
El Remendado	Amelio Venturini
Morales	Attilio Bordonali

Chorus and Orchestra of La Scala, Milan, conducted by Carlo Sabajno.

With the appearance of the first long-playing records, in the fall of 1931, this department deplored the practice of "dubbing"—in this case, the recording of a new record at a slower speed (33⅓ r.p.m.) from a standard record (78 r.p.m.)—pointing out "that the frequency characteristics of re-recorded electrical transcriptions are such that reproduction, no matter how the process treats or doctors the original, will be inferior to that obtained from the 78 r.p.m. disc itself. This inferiority in tone registration is noticeable in different ways; to cite the most conspicuous: lack of depth, poor orchestra perspective, distorted volume and rotundity." Resultant pitch waver from discrepancies in turntable speeds used in the process was also stated. Everything we said at that time was true. But on the strength of the results afforded by these excellent "dubbed" Carmen records, we now believe that the music projected by these long-players is in every respect as well reproduced as it is through the standard recording. In brief, the laboratory men have achieved perfect "dubbing"; it is time to remove the quotation marks from this ill-sounding appellation.

Long-Playing Improvements Noted

Naturally, the improvements accorded the regular long-playing discs (those recorded directly onto 33⅓ r.p.m. wax) are largely responsible for the excellence of the dubbings. The recent long-playing editions of the Stokowski Tristan and Isolde and Sibelius fifth symphony recordings, when played at a constant speed, offer everything contained in the faster revolving records. The principal improvement lies in the smaller number of grooves now included in an inch of slow-speed playing surface—120 instead of 160 formerly used (the standard disc averages about 96 grooves per inch). Other improvements are too complicated for description here. The Carmen dubbings are eminently successful; moreover they are highly desirable, giving, as they do, from eight to ten minutes uninterrupted music. For the most part, three usual record faces are now contained on one.

The interpretation is not in the Gallic tradition, but, nevertheless, the whole performance is capably played and sung. The orchestra has immense sonority and power (in the purveyance of operatic music on records, the La Scala band is unsurpassed). The overture, interludes and intermezzi are crisply handled; delicate touches, both in accompaniment to the voice and alone, are neatly detached and fortissimo passages are round and full. Much the same may be said of the chorus. Besanzoni's voice has more contralto quality than one usually hears in the part of Carmen. Yet her upper register is smooth and she manages these passages with little difficulty. A fiery Latin temperament offers no doubts as to the degree of emotion this Carmen is capable of effusing. Carbone's Micaela is superb. She was the Desdemona of last week's Otello, it will be remembered. The men, however, do not attain the brilliance of Carmen and Micaela, although their work is consistently musicianly. The whole production has snap, verve and precision. And, together with mellifluous flow of orchestra and voice, these qualities make for as good a Carmen reproduction as one may hear.

The standard (78 r.p.m.) version, we are informed, may be obtained from the Victor export list. At a slightly higher price it is available in the La Voce del Padrone pressings from the importers.

Kurenko's Recent Schedule

Recent concerts on the itinerary of Maria Kurenko, Russian soprano, include: March 30 and 31, Waterbury and Hartford, Conn.; April 2, 4 and 6, Halifax, Charlottetown and Sackville, Can.

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Press Comments

(Continued from page 31)

GRACE MOORE

Grace Moore, soprano of the Metropolitan Opera Company and principal of the operetta The Dubarry, which recently closed a long run on Broadway, made her first appearance in vaudeville at Loew's Fox Theatre, Washington, D. C., last month. Reviewing the event, the Washington Evening Star spoke of Miss Moore as "that rare combination—namely, a singer and a beauty. Those who have heard her at Mrs. Townsend's morning musicales, or at the Metropolitan, or on the screen, or in the past season's Dubarry, know that she is America's handsomest gift to song, and that she uses her admirable voice each season just a little better. Her appearance was the cause for great rejoicing.

"A packed house greeted her, and before she could stop she had to sing five songs. She is a charming stage personality and an intelligent artist; she wears stunning clothes appropriate to the afternoon and evening stage; and she sings with style and taste."

The Washington Post: "Adding to the triumphs of a noteworthy career that already includes signal successes in revue, operetta, grand opera, concert and motion pictures, a particularly auspicious vaudeville début at Loew's Fox Theatre, Grace Moore, charming and gracious prima donna, was greeted with an enthusiastic warmth that may not have been exceeded or excelled ever in her experience." The Washington Times: "The lovely golden voice of the lovely, golden Grace Moore fills Loew's Fox Theatre with a heart-delighting program of songs."

COE GLADE

Coe Glade recently appeared as soloist with the Cincinnati Symphony Orchestra, offering on this occasion the aria, Deh per questo isante from Mozart's Titus, Schmerzen and Traume by Wagner and Moussorgsky's Hopak. In reviewing the concert, Nina Pugh Smith of the Cincinnati Times-Star wrote: "On the concert stage, Miss Glade develops repose, without abating the glorious endowment of her voice. Of her voice so many admiring things have been said that little need be here added, beyond a statement that it is as beautiful, as extraordinary as formerly, and at present is as much admired as it always has been." George A. Leighton, critic of the Cincinnati Enquirer: "Her selections of last evening were such as to concentrate attention on her adaptability to varied styles and dramatic moods, and to display the unvarying beauty of color throughout her extensive vocal range."

Frank Aston of the Cincinnati Post: "But as one went away one thought it might also have been called an 'all-Coe Glade' program. For the scintillating, singing Miss Glade, gowned in white, aroused her audience to a state of enthusiasm in which austerity did not dominate. This was important in view of most audience reactions to the Cincinnati Symphony Orchestra programs. Musically, and extensively otherwise, Miss Glade contributed richness. There was wealth to the looks of her, wealth to her poise, and richness in her voice as she sang."

ELSA HILGER

Elsa Hilger, cellist, recently appeared in Newark, N. J., presented by the Newark Music Foundation. A local criticism reads in part: "Would that there were in the concert field more cellists having the innate talent and the acquired artistry disclosed by Miss Elsa Hilger. She is one of three musically gifted sisters and she was assisted at the piano by Miss Greta Hilger. No matter how dazzling the technic of singers and instrumentalists may be, they cannot charm, although they may amaze, unless they produce beautiful and sympathetic tones. The sounds Miss Hilger evokes from her cello not only are lovely in quality, but they are big, warm and rich when large utterances are called for. In the most intricate passage work, they are as smooth as velvet. Technical difficulties are overcome with the most delightful aplomb and the polish of her performances helps to place her among the elect."

GREGOR PIATIGORSKY

Gregor Piatigorsky, soloist with the Boston Symphony Orchestra on March 24 and 25, introduced to this country the Mozart concerto for cello, as transcribed by Gaspar Cassado from the horn concerto, Koechel No. 447. On the same program the young Russian cellist was heard in Strauss' Don Quixote. According to Philip Hale in the Boston Herald: "The accomplished Mr. Piatigorsky, master of a beautiful tone and refined, aristocratic technic . . . easily adapted himself to Mozart's music and enriched it by his art." H. T. Parker of the Boston Transcript felt that "the performance much excelled the piece in interest and accomplishment."

Speaking of Piatigorsky's performance of the Strauss work, critics agreed that the composer was more than justified in speaking of the young cellist's performance of Don Quixote as "technically, musically and interpretatively a model." Warren Storey Smith in the Boston Post said that his performance "deserves to be blazed across the skies . . . To what Strauss has said we can merely add 'Amen.'" H. T. Parker: "Within memory this violoncello part has not been so charactered, so dramatized. Strauss had reason when he praised the young Piatigorsky in it above other violoncellists."

The performance was broadcast from coast to coast over the NBC network, and the announcer's statement, made with the knowledge and approval of Serge Koussevitzky, was: "In the opinion of Dr. Koussevitzky, who in the course of his long artistic activity has heard all the renowned violoncellists of this century, Piatigorsky is the greatest cellist of our day. He combines high artistry with unlimited technical skill, great depth of feeling, and poetry with the beauty of volume of tone that are without equal."

Piatigorsky played on two former occasions with the Boston Symphony Orchestra, once as soloist in the Schumann concerto and once in the Haydn concerto.

SIGRID ONEGIN

Following a recent recital by Sigrid Onegin in Chicago, the Chicago Herald-Examiner carried: "Mme. Sigrid Onegin, greatest contralto of the generation, followed John McCormack last night in Orchestra Hall, to demonstrate other equally alluring aspects of vocal perfection. The celebrated Swedish artist is one of those rare figures who, in this day of haste and superficiality, recall the golden age of song. A great voice, disporting itself in scales and rapid figures, generates a kind of excitement akin to that evoked by the acrobat or the tight-rope walker. To discover power and agility at the same moment, to witness the same technical perfection achieved in the fullest amplitude of tone that one is accustomed to hear only in the thin and too often shrill timbre of the lightest voices, is to experience one of the rare thrills of the concert hall. Having thus settled all technical questions at the beginning, and wrought her listeners to the highest pitch of responsiveness at the same time, Mme. Onegin's progress through the program was a triumph worthy of any queen of song. And a gorgeous program it was."

The Chicago Daily Tribune's version was headed: "Sigrid Onegin Has Voice That Makes History," the body of the review reading in part: "One of the great voices of its kind, one of the great voices of any kind, the contralto in the throat of Sigrid Onegin sang itself into the enthusiastic acclaim of a large audience. Here is the sort of voice that one reads about in musical history, when coloratura meant not merely the display of a high soprano, but the kind that in any register could come through with any sort of bravura fireworks. Mme. Onegin's is a dark, velvetry, glowing tone that seems to have no limits on its range up or down, and yet never makes a break in quality, that can sing the most enticing, sustained lyric passage and yet can trill, do rapid runs, perform any known variety of sky rockets, and continue to be a marvel of a musical instrument. She began with an aria from Rossini's La Cenerentola—an incredible stunt, just to show what a real singer can do when called upon. It was something to gasp over, and by no means the less because later she sang melodies that melted into the soul."

MILDRED DILLING

Mildred Dilling, harpist, recently gave a recital at the Miami Biltmore, Miami, Fla., following which the critic of the Miami Daily News wrote: "Miss Dilling is considered not only one of America's greatest harpists but also one of the world's greatest artists. In addition to a complete command of all technical demands of the instrument she is thoroughly grounded in all the finest musical feeling and understanding of musical forms." The Record of Columbia, S. C., said of Miss Dilling, after her concert there on March 17: "She has more than adequate technic, together with all the tricks, as it were, of the modern harpist by which such cadences of sound pour forth in archaic splendor that one is intrigued anew with the music of this instrument which has somewhat passed from the recital halls. I feel the audience last evening, as I overheard one of them express it, enjoyed 'heavenly music.' We are grateful to Miss Dilling for one of the most pleasant evenings in recent years."

JOHN BARBIROLLI

John Barbirolli first appeared as conductor of the Leeds Symphony Orchestra on March 11. His success may be gauged from the following: "The concert ended in a blaze of glory" (Leeds Mercury). "The orchestra rose to heights they have rarely reached" (Yorkshire Evening Post). "His inspiring beat, Southern temperament and control" (Yorkshire Post). Barbirolli has been invited to conduct all the concerts of the orchestra next season.

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NEW PUBLICATIONS

NEW COMPOSITIONS

REVIEWED BY LEONARD LIEBLING

Suite, for piano, by Wesselin Stojanoff.

Another modernist heading "back to Bach," but chiefly in form, as his Präludium, Sarabande, and Toccata, of ancient mould, have a content of modernism. Not the most radical modernism, to be sure, for the old-fashioned ear is able to follow accustomed kinds of theme and harmony. There is even frank, long breathed melody in the Sarabande, a movement which, in strange combination, suggests Grieg and Franck. The concluding Toccata has drive, brilliancy, and interesting rhythmic writing. The entire suite has a certain healthful flavor and drive. Stojanoff is a modernist who evidently believes that not everything is wrong with the music of previous periods. (Universal Edition, Vienna; American representative, Associated Music Publishers, New York.)

Three Pianoforte Pieces, by Mrs. H. H. A. Beach.

The set consists of Scherzino, Young Birches, and A Humming Bird. True to those titles, musical sunshine and "outdoors" pervade the pages of Mrs. Beach. The style is light, tuneful, but never banal, either in subject, or treatment, and the sensitive harmonization makes for additional appeal. Young Birches, with a murmuring legato accompaniment of interspersed fourths and fifths for the right hand, set over a left-hand melody of Indian suggestion, will perhaps find the most favor of the three pieces, all of which are dedicated to Mrs. Edward A. MacDowell. (Theodore Presser Co.)

Lament for the Living, lyric miniatures for modern orchestra, by Charlos Harold; piano transcription by James Matté.

There are four pieces in the set (Lament, Searching, Phantoms, and Why?) and a sort of "community motif" makes its appearance in each of the quartet of numbers. There is much light lyricizing in popular ballad style, and familiar *clichés* appear in harmony and chord successions. "Lament for the Living" is a misleading title, for the lamenting has no authentic pathos and belongs to the "How I miss you, dear" school of song-writing. The key of G flat prevails insistently. Arranged for "modern" orchestra (which means the Whiteman or Lopez type) these pieces no doubt would please listeners who look upon Remember or All Alone as genuine cries of an anguished soul, or who believe that "Life is a bowl of cherries." (Lawrence Music Publishers, Inc.)

Reviewed by R. M. Knerr

For Mixed Voices

Adoramus Te, Christe, by Cyr de Brant.

A modern example of writing in the motet form for mixed voices, which may be sung with organ accompaniment or *à cappella*, this work is distinguished by skilled leading of voices and beautiful harmonic effects. It is dedicated to the faculty and choir of the Pius X School of Liturgical Music, New York. Both English and Latin texts are given. (Carl Fischer, Inc., New York.)

Hosanna! by Jules Granier, arranged by Sumner Salter; words by Julien Didiée, English version by Alice Mattullath.

An Easter anthem for mixed voices, with tenor or soprano solo, abounding in broad and jubilant melodic writing, and surely stirring in appropriate performance. The solo passages are grateful. The English text only is given, with accompaniment for piano or organ. (Carl Fischer, Inc., New York.)

Lead Us, O Father, by William T. Timmings; words by William H. Burleigh.

A simply written and beautifully harmonized anthem for mixed voices with alto solo, and organ accompaniment. It would make a serviceable addition to the choir repertoire for use as an offertory or other number in the service. (Carl Fischer, Inc., New York.)

Four Choral Works, by Alfred Whitehead.

These compositions and arrangements by Mr. Whitehead are uniformly effective and well-turned examples of part-writing. O Merciful God and O Lord, Support Us are original compositions in motet form, the former for four mixed voices and the latter of five parts (two sopranos, alto, tenor and bass). Both are especially appropriate for use during Lent, but may be sung at any time during the year.

The Strife Is O'er, an Easter anthem by this composer, is based on a melody by Vulpius and has an English text by Francis Pott derived from mediæval Latin sources. There is a piano accompaniment to these three works, for rehearsal use only.

Up, Up, My Heart, Rejoicing, an Easter carol for mixed voices, is based on a tune by J. Cruger (1653) and has a modern English version freely following an old German text. It is especially joyous and of a heart-warming simplicity and faith. The last work has an *ad lib.* organ accompaniment. Both the latter are for the traditional quartet or choir of mixed voices. (Carl Fischer, Inc., New York.)

Five Choral Works, by Edward Shippen Barnes.

One of our leading organists and church composers supplies us with attractive new issues from his pen. If Thou Comest to Serve the Lord, based on a text from Ecclesiasticus II, an anthem for mixed voices, with soprano and baritone (or bass) solos, begins in a broadly melodic style, *andante maestoso*, and concludes on a more animated note, *allegretto con moto*. O Give Thanks Unto the Lord is fervently and simply written for mixed voices throughout. It has a particularly impressive sustained close, *pianissimo*. Ye That Fear the Lord, Wait for His Mercy, is for mixed voices, with soprano and baritone soli. There are passages in which the voices alternate in developing the theme. Give Ear to My Voice, O Lord, is for mixed voices with soprano solo *ad lib.* (the latter passages may be sung by all the sopranos.) The harmonic design of this work is highly attractive. All these are brief and effective pieces useful for occasional numbers in the church service.

A Te Deum in E flat is a more ambitious production for mixed voices with organ accompaniment, some fourteen pages in length. It is dramatically written, with several changes of key that give novelty and variety in tonal treatment. There are brief incidental solo passages for the soprano, and in several instances the men's and the women's voices are heard alone. The accompaniment is exacting, with arpeggio effects in rapid tempo. (Carl Fischer, Inc., New York.)

For Women's Chorus

The Chocolate Prince, a Whimsical Fantasy, by Joseph F. Wagner.

A humorous number for women singers, about a temperamental fellow from the confectioner's shop, whose greed finally met with a well-merited retribution when a fire broke out and he melted away. The final sigh, delivered on the syllable "Ah!" by all the singers will provoke chuckles and, doubtless, bring an encore. The musical style is melodious and attractive. (Riker, Brown & Wellington, Boston.)

For Piano

Rhythmic Patterns (From Various Countries), by Russel Wragg.

A suite of fairly simple piano numbers in attractive and varied rhythmic style, based on dance forms of different lands. There are nine sections—Menuet, Gavotte, Tambourin, Sarabande, Waltz, Polonaise, Hopak, Tango and Gigue. Of especial rhythmic originality are the Polonaise and the Tango. All are marked by graceful melodic design and are written in pianistic idiom. The editing and fingering have been carefully done. There are brief descriptions of each dance form. (American Composer Publications, New York.)

Two Moments Musical, by Joseph F. Wagner.

Two gratefully contrasted and original short numbers of the *genre* type. The first (B flat major, common time) marked "slowly and very lyrical," is the more exacting in performance, as it is chromatically somewhat involved. The second (B major, 3/8 time) offers a more definite rhythmic pattern. The direction "very fast and spirited" gives a good indication of the character of the piece, the melody being alternately in the left and the right hand. Both are marked by individual melodic conception and a sense of form. (Riker, Brown & Wellington, Boston.)

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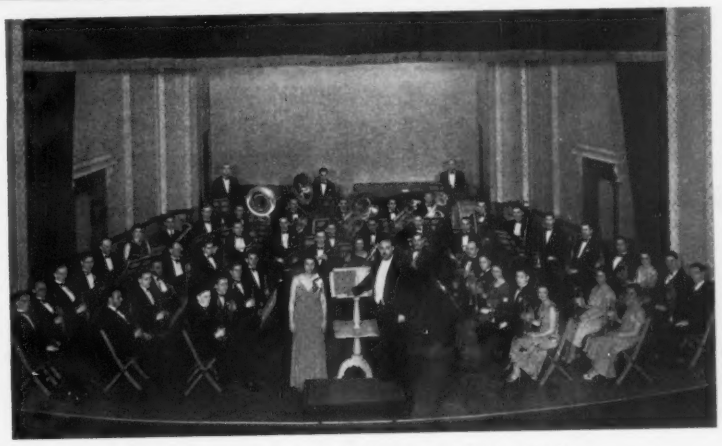
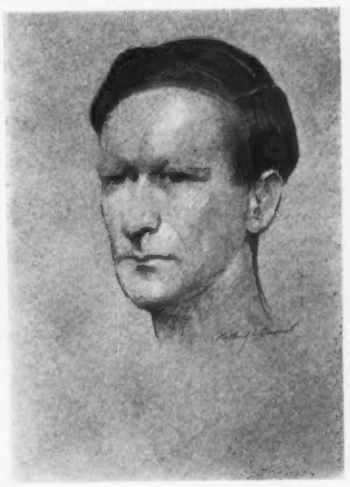
HANS HESS,
concert cellist, and head of the cello departments at the American Conservatory of Music in Chicago and the Wisconsin Conservatory of Music in Milwaukee, Wis., is to hold classes at his studio in Chicago this summer.



THE CINCINNATI CONSERVATORY BAND,
under the direction of Frank Simon, Mus. Doc. This organization, although in its first year, includes a complete instrumentation and plays works of symphonic proportions. Dr. Simon is known as a conductor of the Armco Concert Band of Cincinnati. Prior to organizing his own band, he was associated with the late John Philip Sousa as cornet soloist and assistant conductor.

ANDRÉ BURDINO,
French tenor, has been appearing at the Opéra of Lyons.

OSCAR O'BRIEN'S BY-TOWN TROUBADOURS,
who have taken part in three Quebec Festivals, will soon be heard in New York and in concert and radio engagements throughout the United States. This organization offers the songs of the French-Canadian voyageurs and lumber jacks.



CHARLES BAKER
conducts the Master Singers every Wednesday over WJZ, and has started another series called the Morning Glee Club which sings every morning over WEAF. The Consistory Singers (Scottish Rite), of which Mr. Baker is the director, gave a concert at the Hotel Astor, New York, on April 13. The New Rochelle (N. Y.) Choral Society will hold their spring concert on May 10 and the Singers Club, April 25. Mr. Baker is the conductor of both organizations. (Sketch by Maitland E. Graves.)

ARTHUR ANDERSON,
American bass-baritone of the Metropolitan Opera Company, has come under the direction of Concert Management Arthur Judson, Inc. He will make a concert tour next season.

RUTH PAGE and HARALD KREUTZBERG,
who have joined the artists under Concert Management Arthur Judson, Inc., will tour this country together, following joint engagements in the Orient.

SIEGFRIED VOLLSTEDT
conducts the orchestra and plays piano solos on the Germania Broadcast's concert hour every Sunday from station WIBO, Chicago. Mr. Vollstedt, for many years conductor at the Hamburg Opera, is now located in Chicago, where he and Mrs. Vollstedt (Florence Kaiser) appear in joint recital.

BERENICE ALAIRÉ and JOHN BARR,
coloratura soprano and tenor, artist-pupils of Baroness von Klenner and Etta Hamilton Morris, respectively, who appeared as Romeo and Juliet at Hearns Community Center, New York, April 1. Miss Alairé also appeared at the Victor Herbert Memorial, Metropolitan Opera House, on April 9.

(See Inside Front Cover for Additional News Pictures)

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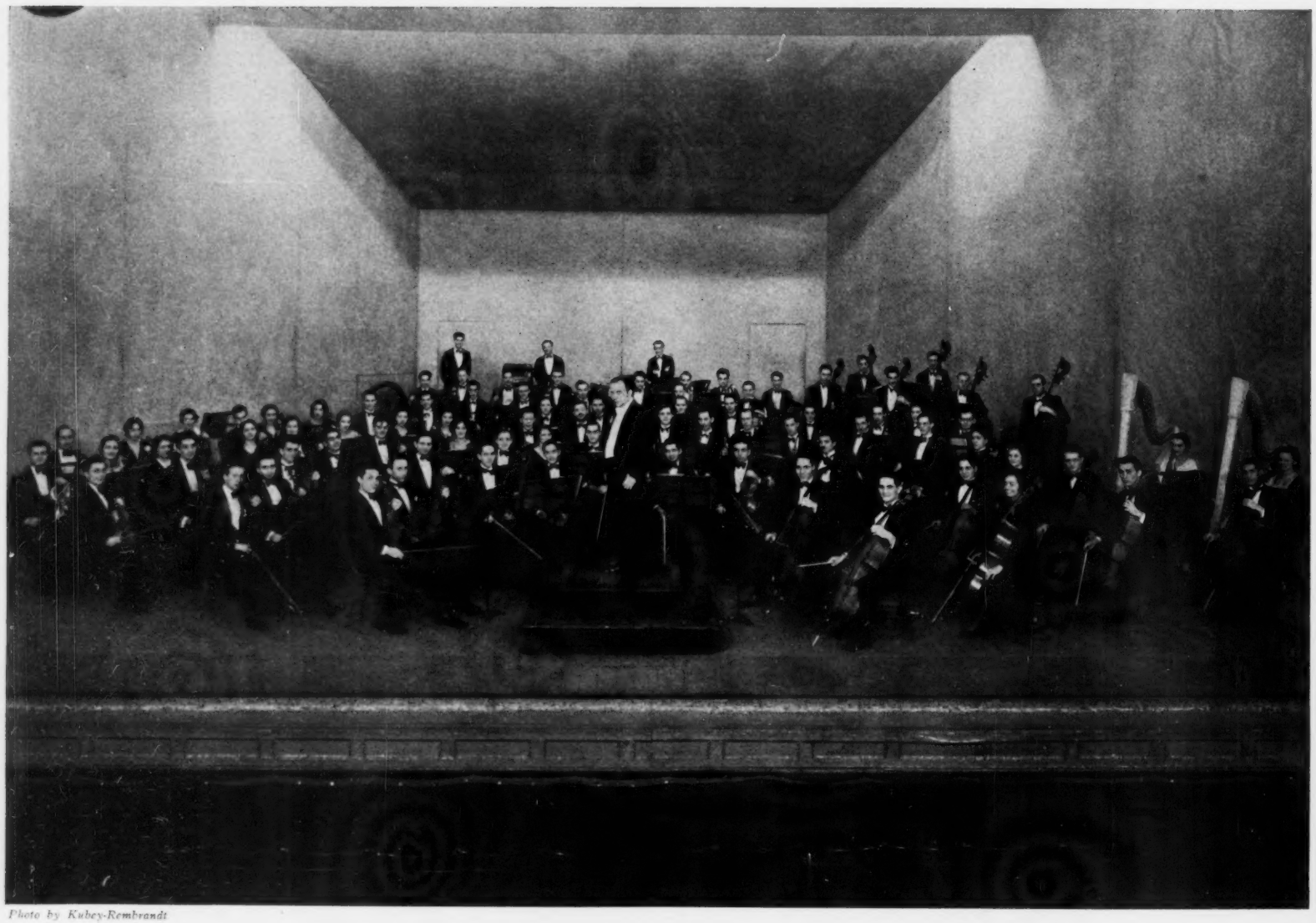
Weekly Review of the World's Music



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